BULLETIN OF THE

MADRAS GOVERNMENT MUSEUM

Edited by The Superintendent

EARLY EASTERN CHĀLUKYA SCULPTURE

By:

C. SIVARAMAMURTI, M.A.

Keeper, National Museum, New Delhi

NEW SERIES - *General Section Vol. VII No. 2.*

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PREFACE

This book "Early Eastern Chalukya Sculptures" has been written by the former Curator of this Museum, Dr. C. Sivaramamurti. It was published as the Bulletin of this Museum in 1962. The Bulletin was to document a development programme under which the New Extension galleries were built and sculptures were specially collected for display in the newly built Archaeological galleries.

The Eastern Chalukyas were a branch of the Badami Chalukyas who were otherwise referred to as Western Chalukyas. Pulikesin II was the first great monarch of the Western Chalukya line. His conquest of Andhra in 611 AD from the Vishnukundin dynasty, paved the way for the formation of the Eastern Chalukya dynasty. Pulikesin II made his beloved younger brother Kuleja Vishnuvardhan as the Viceroy of the newly conquered Andhra region. From 624 AD to 1060 AD for about 436 years Eastern Chalukya Kings ruled Andhra region with many vicissitudes of fortune.

In spite of their constant struggle with their rivals, the Rastrakutas and their own collateral family members, they did not fail to make their region a storehouse of Eastern Chalukyan Art. Vijayawada, Biccavolu, Daksharama and Bhimavaram of East Godavari and Mukhalingam of Srikakulam became the stage for the interplay of different motifs and traditions of South Indian Art Schools and the development of Eastern Chalukyan Art. Eastern Chalukyan Art is the outcome of the fusion of Western Chalukya and Rashtrakuta traditions with the plasticity (carving of sculptures of a sinewy nature) of the Amaravati School.

At the instance of Dr. F.H. Gravely former Superintendent of the Museum, Dr. C. Sivaramamurti undertook many tours for collecting the sculptures and inscriptions for display in the newly constructed galleries. He was able to procure very fine specimens of sculptures of Eastern Chalukya Art now housed in the Museum.

The present reprint has been brought out as the work of Dr. C. Sivaramamurti is of a pioneering nature. The various stages in the formation and development of the Eastern Chalukyan Art are delineated in this book. This work forms the basis for further reappraisal of medieval art schools of South India.

2000 AD

(R. Kannan)

TO

HIS HOLINESS JAGADGURU ŚRĪ ŚANKARĀCHĀRYA SVAMIGAḶ OF KĀÑCHĪ KAMAKOTI PĪTHA, ŚRĪ CHANDRAŚEKHARENDRA SARASVATĪ ŚRĪ PĀDA.

This work is dedicated as a mark of profound respect and esteem by his devoted pupil
C. SIVARAMAMURTI.

PREFACE

It was when the new extension to the Archæological Galleries was being got ready that at the instance of Dr. F. H. Gravely, I visited several places in the many districts of Madras Presidency in quest of sculptures and inscriptions. It was my good fortune that Robert Sewell's monumental book on the antiquarian remains in the Madras Presidency proved a great guide for me and I could notice several sculptures that revealed new schools of art hitherto unknown or little known. One such is the fascinating school of Nolamba sculpture from Hemavati in Anantapur district and the other is Eastern Chāḷukya sculpture. Biccavolu and Vijayavada proved veritable storehouses of examples of this school of sculpture; the former spot contains temples almost intact worthy of great attention and study. Dr. Gravely's warm encouragement enabled me to acquire some typical sculptures of both the schools besides other carvings from elsewhere in the Tamil districts. These form an important addition to the Archæological galleries of the Madras Museum. As I was busy then with my book on Amaravati Sculpture, I could not fully devote myself to the study and exposition of these schools. I however took up this work along with that on Indian Epigraphy and South Indian Scripts which latter was completed some time after my transfer to the Department of Archæology as Superintendent of the Archæological Section, Indian Museum, Calcutta. I, then, as and when I found time, took the opportunity to finish this fascinating study of a school yet practically unknown to the world of scholars. I recall with gratitude the encouragement from Dr. Gravely that gave me the stimulus to study this school. I am grateful to Mr. M. Somasekhara Sarma and the late Pandit V. Prabhakara Sastri for valuable suggestions. To Dr. A. Aiyappan, the Superintendent of the Madras Government Museum, I am grateful for his personal interest in expediting the publication of this paper. I am indebted to the Madras Government Museum, the Department of Archæology in India and the British Museum for the photos illustrating this book. To Mr. I. D. Mathur I am grateful for kindly preparing the Index. I am particularly happy on the completion of this book on the Mediæval Sculpture of Andhra as this along with my study of Amaravati Sculpture constitute an offering by me to the land of my birth, as, though a Tamil, I had my birth and was brought up in Visakhapatnam district.

CALCUTTA, C. SIVARAMAMURTI.

Dated 9th February 1955.

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EARLY EASTERN CHĀLUKYA SCULPTURE

BY

C. SIVARAMAMURTI.

HISTORY OF THE EASTERN CHĀLUKYAS.

The Eastern Chālukya dynasty that ruled from Veṅgī was established by Kubja Vishṇuvardhana, the dear younger brother of Pulakeśin II of Bādāmī. Pulakeśin I of the throne of Bādāmī was succeeded by his son Kīrtivarman whose three sons were Pulakeśin II, Kubja Vishṇuvardhana and Jayasiṁhavarman. Maṅgaleśa, the younger brother of Kīrtivarman whom he succeeded, was a very powerful king. But the rightful heir to the throne was Pulakeśin II. Thwarting the attempt of Maṅgaleśa to secure the throne for his own son, Pulakeśin succeeded his uncle in about 608 A.D. Being a very powerful warrior he subdued the Gaṅgas, Alūpas, Koṅkaṇas, Mauryas, Lāṭas, Mālavas and the Gurjaras and repulsed no less a personality than emperor Harshavardhana himself. He was the undisputed master of the three Mahārāshṭrakas comprising of ninety-nine thousand villages. Pulakeśin made his dear younger brother Vishṇuvardhana the Yuvarāja and stationed him as a Governor at Kurumarathī where by his military prowess he kept under check difficult opponents like Appāyika and Govinda.

Pulakeśin being a powerful monarch intent on military glory turned his eyes to the east for further conquest. He marched into Dakshiṇakosala and proceeded further eastward towards Kaliṅga. After the conquest of Kaliṅga the victorious army marched southward. The difficult fortress of Pishṭapura (modern Piṭhāpuram) was subdued next, and after ravaging the area around the Kuṇāla lake (modern Koleru) and colouring its water red with the blood of men killed in battle, he overcame the kingdom of Veṅgī under the Vishṇukuṇḍins. Crossing the Kṛishṇā he invaded the Pallava kingdom obscuring the splendour of the Pallava monarch who opposed him and making him vanish behind the walls of his capital at Kāñchī and crossing the Kāverī by a bridge of elephants, he penetrated into Choḷa territory and finally returned triumphantly to his capital as graphically described in the Aihoḷe inscription.

In this march of victory Pulakeśin had the greatest help from his warlike younger brother whom he made the ruler of the coastal kingdom of Veṅgī. It was with the consent and willing co-operation of his brother Pulakeśin that Vishnuvardhana established himself as an independent sovereign.

In about 624 A.D., Vishṇuvardhana began his rule which lasted for eighteen years. During the first seven or eight years he governed Veṅgī under the suzerainty of Pulakeśin II, when the latter according to his Kopparam plates recognised the right of his brother to bequeath his kingdom to his descendants. From this time onwards Vishṇuvardhana assumed the rank of a sovereign king as may be seen in his royal titles in the Timmāpuram

and Chīpurapalle plates. Being skilled in daring deeds in many battles and on account of his success in impossible situations on land and water, against fortresses difficult of access, in the thick of forests and on inaccessible hills he was termed significantly *Vishamasiddhi*. Vishṇuvardhana was a *Paramabhāgavata*, a devotee of Vishṇu but equally devoted to all the deities of the Brahmanical faith with a broad-minded spirit that encouraged faiths other than his own and his queen Ayyana Mahādevī constructed a temple called Nadumbi-vasati for Jaina monks of Karuvūri Gaṇa at Vijayavāḍa. Vishṇuvardhana was also a patron of letters and Bhāravi adorned his court even when he was a prince.

Vishṇuvardhana was followed on the throne by his eldest son Jayasiṁhavallabha who bore the titles Sarvalokāśraya and Sarvasiddhi. He ruled for thirty-three years. The coming to the throne of Jayasiṁha coincided with the sack of Bādāmī and the death of Pulakeśin to whose succour Kubja Vishṇuvardhana had probably rushed and lost his life in the affray. Jayasiṁha's relationship with the house of Bādāmī is not known, though, during the period of confusion after the destruction of Bādāmī by Narasiṁhavarman, Jayasiṁha raised the status of Veṅgī from that of a dependency to a full-fledged sovereign state.

Jayasiṁha died childless and was succeeded by his younger brother Indrabhaṭṭāraka who ruled only for seven days. He appears to have been very liberal and large-hearted, beautiful and accomplished, as may be gathered from his titles *Tyāgadhenu* the cow of liberality and *Birudamakaradhvaja* the God of love in skill; and his liberality is borne out by the fact that in the short reign of seven days he issued a gift of a village to a learned scholar Chaṇḍiśarman

Indrabhaṭṭāraka's son Vishṇuvardhana II came to the throne in 673 A.D., and ruled for nine years. Of this king not much is known except that he bore the titles *Sarvalokāśraya*, *Vishamasiddhi*, *Makaradhvaja* and *Pralayāditya*. Vishṇuvardhana's son Maṅgi Yuvarāja who had for a long time held the office of Yuvarāja even under his grand uncle Jayasiṁha now succeeded his father assuming the titles *Sakalalokāśraya*, *Samastabhuvanāśraya* and *Vijayasiddhi*. He ruled for nearly twenty-five years, and was succeeded by Jayasiṁha II who ruled for thirteen years. On the death of Jayasiṁha, Kokkili, the younger of his two step-brothers, seized the kingdom only to rule for six months and be driven out by his elder brother who ascended the throne as Vishṇuvardhana III to rule for a long period of thirty-five years. He assumed the titles, *Tribhuvanāṁkuśa*, *Vishamasiddhi* and *Samastabhuvanāśraya*. He was a contemporary of Nandivarman Pallavamalla, the Pallava king, whose able general Udayachandra pursued the Nishāda chief who captured the *Aśvamedha* horse and annexed the southern part of Vishnurāja's (Vishṇuvardhana's) kingdom, having brought under control Niravadya and others as mentioned in the Udayendiram plates. Pallavamalla who came to the throne of Kāñchī about 750 A.D., retrieved the fortunes of his family by reclaiming the portions of his kingdom that had fallen into the hands of his enemies and

his able general Udayachandra was very helpful. To assert his supremacy he performed the *Aśvamedha* sacrifice and the territory here lost by the Eastern Chāḷukyas could not be recovered till nearly a century later.

Visṇuvardhana III was succeeded by his son Vijayāditya I who bore the titles *Tribhuvanāṁkuśa* and *Samastabhuvanāśraya*. It is during the time of this king that the Western Chāḷukya house of Bādāmī lost its power and the Rāshṭrakūṭas became sovereigns in their place. Veṅgī which enjoyed peace all these years by the presence of a friendly royal house at Bādāmī had henceforth to experience a period of unrest by continued warfare with the Rāshṭrakūṭas who became the perpetual enemies of the Chāḷukyas. Kṛishṇa I, the uncle and successor of Dantidurga, sent an army under his son Yuvarāja Govinda who according to the Alas plates was successful in subduing Veṅgī.

Vishṇuvardhana IV ascended the throne of his father Vijayāditya. As just about this time the Rāshṭrakūṭa king Kṛishṇa I died in 772 A.D., and was succeeded by his eldest son Govinda II, and as there was a civil war in the Rāshṭrakūṭa realm owing to the desire of Dhruva Nirupama Dharavarsha, the younger brother of Govinda, to have the throne for himself, Vishṇuvardhana supported Govinda who had the sympathy and help of several other nobles and kings. Ultimately Dhruva was successful, and though he sent an army to teach Vishṇuvardhana a lesson for interfering in his affairs it ended in a marriage between Vishṇuvardhana's daughter Śīlamahādevī and Dhruva whose chief queen she became. This alliance between the houses of Veṅgī and Mānyakheṭa gave a brief spell of peace till the death of Vishṇvardhana in 806 A.D.

On the death of Vishṇuvardhana his eldest son Vijayāditya II Narendramrigarāja became the king. His younger brother Bhīma Saḷuki who coveted the throne questioned his brother's claims and sought the help of the Rāshṭrakūṭa king to gain the throne. The exploits of Vijayāditya who incessantly fought for twelve years to overcome his brother helped by Vallabhendra (the Rāshṭrakūṭa king) are described in the inscriptions of his successors as for instance in the Sātalūru grant of his grandson Guṇaga Vijayāditya III and the Attili grant of Chāḷukya Bhīma. It was the power of the Rāshṭrakūṭa king behind Bhīma Saḷuki that necessitated such terrible struggle on the part of Vijayāditya. After the death of Dhruva and the succession on his throne by Govinda III there was civil war because of the contest of Raṇāvaloka Kambha and taking advantage of this unrest the kingdom of Veṅgī asserted its independence. Govinda III who had to strengthen his own position bided his time and when there was strife between Vijayāditya and Bhīma Saḷuki he espoused the cause of the latter to establish his own supremacy over Veṅgī. But Vijayāditya was indeed a match for him. Though the Rāshṭrakūṭas helped Bhīma in his initial attempts it was Vijayāditya who ultimately triumphed. The death of Govinda in about 814 A.D., and the presence of his young son Amoghavarsha I on the throne with the consequent weakened position of the Rāshṭrakuṭas made it an opportune moment for Vijayāditya

with the aid of his Haihaya half brother Nṛipa Rudra to crush the power of Bhīma. Vijayāditya after securing himself in his own realm of Veṅgī and expelling his brother turned his eyes towards the Rāshṭrakūṭas to punish them for interfering in his affairs. But Kakka Suvarṇavarsha of Gujerat, the cousin of the boy king Amoghavarsha I, being aware of their own strength as against that of Vijayāditya made peace with him and to assure himself of harmony gave his own sister Śīlamahādevī in marriage to Kali Vishṇuvardhana, the son and heir of Vijayāditya. Vijayāditya was a great warrior and a born fighter. Several grants like the Sātalūru and Uraṭūr grants of Guṇaga Vijayāditya, the Telugu Academy plates of Chāḷukya Bhīma and the Eḍeru plates of Amma I mention how Vijayāditya fought for twelve years 108 battles to defeat his brother and erected the same number of temples for Śiva one on the site of every battle-field. In the Eḍeru plates a portrait in words of this great warrior king is presented as this brave monarch is described as having fought the armies of the Gaṅgas and the Raṭṭas for twelve years by day and by night, sword in hand, by means of polity and valour. Though a brave warrior with undaunted courage for fighting the enemy hordes he was however deeply conscious of the evils of bloodshed in war which was forced on him. Like the Gupta king Skandagupta he fought tenaciously in spite of several setbacks and difficulties that he had to experience and persisted in looking forward for victory, which at last graced him, and if the Gupta monarch had to spend the night on the bare ground with no other pillow except his own arm for that as described in the Bhitarī inscription, Vijayāditya had equally to spend night and day up and alert with the sword ever in his hand till at long last he had peace. He fought as it was his duty to fight but like Aśoka he had his own remorse. He felt for the several that had lost their lives in the unfortunate clash between brothers. A descendent of the *Mahābhārata* heroes, he, also, like a later descendant of his, Rājarājanarendra, who gloried in his ancestors and caused to be written a simple and popular version of the great epic in the language of the people, felt he should not waver in the matter of his duty on the battle-field but follow the divine command of doing one's duty as Arjuna did long before him on the battle-field of Kurukshetra with his armies arrayed against those of his own cousins, and engaged his brother Bhīma Saḷuki and his powerful allies, fighting every inch of his ground, such a large number as one hundred and eight pitched battles all over the kingdom within a short space of twelve years. And now he manifested his noble qualities as a great and good man devoted to God and man alike. To expiate the sin of man-slaughter in the battles fought by him he built temples on every one of the battlefields in honour of Śiva named after himself Narendreśvara and dotted his kingdom with these edifices. He was such a great builder that in one of the Rāshṭrakūṭa records wherein their superiority is sought to be established it is stated that the Vallabha king having vanquished this Lord of Veṅgī called on him to built the fortresses for his capital city. But the person to humble himself as a vassal of the Rāshṭrakūṭa was not the doughty Narendramṛigarāja. After the

twelve years of strenuous fight Narendramṛigarāja had a comparatively peaceful time when he devoted himself to acts of piety and benevolence. He richly endowed the temples built by him making provision for the regular conduct for services, music and dance. Attached to the temples were *satras* or free feeding houses built by him. For those learned in the *Veda* he established *agrahāras* and set up *prapās* or water sheds for offering cool drink to thirsty wayfarers. He excavated several tanks for the benefit of man and beast and to help irrigation. He reared pleasant groves and pleasure gardens for the benefit of his people. His great cultural activity gave an impetus for the cultivation of the fine arts. The several ruins of Chāḷukya temples all over the realm of Veṅgī represent the architectural and sculptural activity during the time of this great king.

Vijayāditya was followed on the throne by his son Vishṇuvardhana who however had a very short reign of eighteen months. As indicated by his name Kali Vishṇuvardhana he appears to have been a hero in battle worthy of his father helping him in his wars with the Raṭṭas whose princess Śīlamahādevī he married. It is probable that he died prematurely on the battlefield in engaging the Rāshṭrakūṭa Amoghavarsha I who claims a victory over the king of Veṅgī at Viṅgavilli.

Vijayāditya III also known as Guṇaga Vijayāditya succeeded his father as his eldest born and was fully endowed with the warlike qualities of his father and grandfather. He was a remarkable ruler who raised the glory of his family to its highest. In the very first year after his coronation he started his military activities and anointed Paṇḍaraṅga as the Commander of his forces and sent him to quell a rebellion and effectively recapture the territory that was lost by his ancestor a century earlier. Paṇḍaraṅga captured the rebellious Boyakoṭṭams, stormed the fort of Kaṭṭūm and beautified Kandukūr to look like Bezwāḍa. It may be recalled that Udayachandra the able general of the Pallava king Nandivarman had subjugated the southern portion of the Eastern Chāḷukya territory which originally belonged to the Pallavas and the Boyas under the Nishāda chief Pṛithvīvyāgra who interfered with the *Aśvamedha* horse was subdued. Paṇḍaraṅga now regained this territory and consequently had a clash with the Pallavas. Vijayāditya had his inroads in the affairs of the southern kingdoms. He offered protection to a Chola, who may have been a Telugu Choḷa prince or even probably Vijayālaya who began the line of the famous Choḷa monarchs of Tanjore, by espousing his cause against the inroads of the Pāṇḍyas and the Pallavas. The Pāṇḍya king Varaguṇa Mārañjaḍayan had territorial aggression in the Choḷa country and it is possible that Vijayāditya who overcame the Pallavas rendered help that made it easy for Vijayālaya the Chola king to sportively take possession of Tañchapurī. Vijayāditya's success over the Pallavas whose gold he seized was followed by other successes on the battlefield. Though closely related to the Rāshṭrakūṭas by his mother the family feud between the Chāḷukyas and the Rāshṭrakūṭas was ever present and Vijayāditya

could not escape it. He proceeded against the Noḷambas, defeated and killed Mangi, and drove the Gaṅgas to take refuge in their hill-fort Gaṅgakūṭa and terrified Saṅkila the lord of Dāhaḷa who was helped by Vallabha. Paṇḍaraṅga, the able general of Vijayāditya, burnt Kiraṇapura where Kṛishṇa Rāja dwelt. The burning of Kiraṇapura, Achalapura and Nellurpura gave Vijayāditya the peculiar title *Tripuramartyamaheśvara*. A close Western Chāḷukya ally of the Rāshṭrakūṭa king Baddega was also amongst those vanquished by Vijayāditya. By his power he exacted a tribute of elephants from the king of Kosala (Dakshiṇa Kosala) and having defeated the Eastern Gaṅga king of Kaliṅga received both elephants and gold as tribute. In all these battles Vijayāditya was ably helped by his trustworthy generals Paṇḍaraṅga and Kāḍeyarāja. Vijayāditya was a warrior first and anything else next. His titles are very significant in this context as for instance *Parachakrarāma*, *Vikramadhavala*, *Nṛipatimārtāṇḍa*, *Raṇaraṅgaśūdraka*, *Tripuramartyamaheśvara*, *Arasankakesari* and so forth. His personal beauty is suggested in such birudas of his as *Bhuvanakandarpa*. In the Sātalūru grant of Guṇaga Vijayāditya there is reference to the conquest of the Rāshṭrakūṭa kingdom by Vijayāditya and his suzerainty over the entire Dakshiṇāpatha including Trikaliṅga. The symbols of the rivers Gaṅgā and Yamunā, of the Sun, Moon and the banner Pālidhvaja, symbols of sovereignty which the Rāshṭrakūṭas had inherited from their political predecessors, were appropriated by Vijayāditya and the river symbols set up at the gate of his palace. It is interesting to recall that Gaṅgā and Yamunā as guardians of the doorway occur in the earliest north Indian temples and it is from the Yamunā-Gangetic doab that Vikramāditya of Bādāmī through his son Vinayāditya led a north Indian expedition and returned with the symbols of Gaṅgā and Yamunā and the Pālidhvaja insignia of imperial dignity. The Rāshṭrakūṭas who desired to assert their power and make these symbols of theirs significant by making their rule felt in the area of the rivers came into clash with the Gurjara Pratihāras and created a situation that weakened their position. Guṇaga Vijayāditya defeated Kṛishṇa II but restored him again to his original position.

Guṇaga Vijayāditya who died childless was succeeded by his brother's son Chāḷukya Bhīma I. But strangely enough this reign commenced with severe warfare. The Rāshṭrakūṭas espoused the cause of the *dāyādas* of Chāḷukya Bhīma and fomented strife in the country. But Kusumāyudha, a Chāḷukya fuedatory, stood valiantly by the side of Chāḷukya Bhīma and the Rāshṭrakūṭas were repulsed. No less than 360 battles are recorded as having been fought by Chāḷukya Bhīma in his rule of thirty years. In these battles success attended Chāḷukya Bhīma but even he seems to have been taken unawares at least on such an occasion as when Baḍḍega, the Lemulavāḍa chief subdued by Guṇaga Vijayāditya, seized the great warrior Bhīma like a crocodile in water, but the Chāḷukya king appears to have recovered from such temporary eclipses. After his coronation Chāḷukya Bhīma richly rewarded his faithful allies and specially Kusumāyudha. Rāshṭrakūṭa Kṛishṇa II reinforcing his army

with help from Karṇāṭa and Lāṭa invaded the kingdom of Veṅgī. The king's valiant son Irimartigaṇḍa, a boy of sixteen, offered terrible battle and put to flight the enemy forces on the field of Niravadyapura and killed the invincible Rāshṭrakūṭa general Guṇḍaya at Peruvangūru but himself being mortally wounded died a victor on the battlefield leaving his father disconsolate with grief. The Rāshṭrakūṭas never more attempted a march on Veṅgī as long as Chāḷukya Bhīma lived.

Chāḷukya Bhīma was not only a great warrior but also a great patron of art and literature. He was a great builder. The shrine of Śiva at Sāmalkoṭ named after him Chālukya Bhīmeśvaram is a monument erected by him. A more famous temple also built by Chāḷukya Bhīma is the temple of Bhīmeśvara at Drākshārāma in the Godāvarī delta. It is one of the five great Ārāma shrines of the Andhra country. The untimely death of his brilliant son and the comparative peace that his realm enjoyed turned the mind of Chāḷukya Bhīma to devote his attention to religious activity which resulted in the building of such temples. This example of the monarch roused the enthusiasm of his fuedatories as well, as we find that on the Indrakīla hill at Bezwada, Chaṭṭapa, one of his chieftains, built a shrine dedicated to Śiva as Pārthīśvara in the seventeenth year of the reign of Chāḷukya Bhīma (909 A.D.). Chāḷukya Bhīma's appreciation of other fine arts is also known as like the inscription from Tiruvottiyūr which mentions Rājendrachoḷa's appreciation and gift to a famous dancer of his time whose performance he witnessed, the Attili grant mentions the gift of land free from tax in appreciation of her proficiency in the entire range of music *samastagāndharvavidyā* to a courtesan named Challava who inherited her love for music from her father Mallappa regarded as the very Tumburu among the musicians of his time.

Chāḷukya Bhīma I was succeeded by his son Vijayāditya IV whose title *Kollabhigaṇḍa* and *Kaliyartigaṇḍa* suggest his martial ability but his reign was very brief, lasting only six months. His triumph lies in his victory over his enemies at a place called Viraja where he erected a pillar of victory *Jayasthamba.* This was in one of the wars against the Kaliṅgas who were mostly kept under control by the Eastern Chāḷukyas but who now and then grew restive when opportunity afforded itself. But this victory meant his death. Vijayāditya had two sons by his queens Pallava Mahādevī and Melāmbā, Amma by the former and by the latter Bhīma who later became Chālukya Bhīma II.

On the death of Vijayāditya, Amma I succeeded him on the throne but along with that began also a sad anarchy caused by the quarrel amongst different princes for the throne of Veṅgī. Amma I, *Rajāmahendra* as he was known, was also called Vishṇuvardhana. Vikramāditya II, the paternal uncle of Amma, who had already rebelled against his brother Vijayāditya IV who was away on the battlefield to court death was now all the more a source of trouble. The Rāshṭrakuṭa king Indra III was helping other relatives of Amma to defy his authority but Amma rose equal to the occasion and succeeded in securing himself

in his kingdom. Amma not only disappointed the hopes of the Rāshṭrakūṭas for creating trouble for him but establishing himself he probably also invaded the realm of the Noḷambas. He had able commanders in his service like Bhaṇḍanāditya to help him. Because of the frequent attacks of the Rāshṭrakūṭas on the capital at Veṅgī, Amma chose to remove it further up, and it is believed by some that the foundation of the city of Rājamahendravaram on the banks of the Godāvarī is to be attributed to him. It is likely that he shifted his headquarters but the actual founder of the city was Rājarāja, the son of Vimalāditya who came later in the picture.

When Amma died after a rule of seven years his young son Beṭa or Kaṇṭhika Vijayāditya succeeded him. Tāla, the son of Yuddhamalla I, easily uprooted the boy king and himself seized the power. It is not unlikely that as usual the Rāshṭrakūṭas fomented the trouble. Vikramāditya II, the uncle of Amma, now appeared on the scene, killed Tâla and himself became the king. Vikramaditya II who had distinguished himself as a warrior was nevertheless attacked within a year of his reign, killed in battle, and succeeded by Bhīma, another son of Amma I. But again he was overthrown by Yuddhamalla II, the eldest son of Tāla I, with the help of the Rāshṭrakūṭas. Govinda IV who came to the throne after deposing his elder brother Amoghavarsha II in 930 A.D., desired to bring Veṅgī within his influence and with that end in view interfered on behalf of Yuddhamalla II. The Maliampūṇḍi grant gives a vivid picture of the sad state of the country when " at the setting (i.e., death) of Vikramāditya II, the kinsmen princes who were desirous of the kingdom, viz., Yuddhamalla, Rājamārtāṇḍa, Kaṇṭhika Vijayāditya and others were fighting for supremacy, oppressing the subjects like Rākshasas (at the setting of the sun). " Yuddhamalla II triumphed, killed Bhīma the son of Amma I, and ruled the kingdom for seven years. Still his authority was not recognised and there was war all the time and the Rāshṭrakūṭas were kept on in the country to help him in his precarious control over the kingdom. Yuddhamalla II beautified Bezwāḍa which was the seat of his government by building not only a tower to a temple erected by his grandfather Yuddhamalla I but also by erecting a new temple dedicated to Kārtikeya. Chāḷukya Bhima II, the son of Vijayāditya IV by his queen Melāmbā, succeeded Yuddhamalla II. The coronation of Chāḷukya Bhīma was in 934 A.D. He was no doubt a great fighter as his titles *Gandamahendru* and *Rājamārtāṇḍa* suggest. The fact that Chāḷukya Bhīma II freed his kingdom from Rāshṭrakūṭa domination effected by Yuddhamalla II has raised him in the estimation of the kings of his line that succeeded him who honour him by the appellation Bṛihat Bhīma. Of the two queens of Chāḷukya Bhīma II one was the mother of his eldest son Dānārṇava and the second was the mother of Amma II.

Chāḷukya Bhīma II was succeeded in A.D. 945 by Amma II overlooking the claims of Dānārṇava. Though a small boy when he succeeded to the throne and though only the

second in succession to the throne he still managed to rule for a long time though he had not a very peaceful time. After some years of rule Amma II was ousted from power by Bādapa, a son of Yuddhamalla II.

Amma II however on the pressure of the forces of Rāshṭrakūṭa Kṛishna III returned to Kaliṅga whence he ruled for some years more when he was succeeded by Dānārṇava. The rule of the usurpers Bādapa and his brother Tāla and Yuddhamalla, the son of the latter, was at last put an end to by Śaktivarman, the son of Dānārṇava who obtained the help of Rājarāja the Great Choḷa emperor that subdued Veṅgīnāḍu in about 1000 A.D.

EARLIER PHASES.

For a proper understanding of Eastern Chāḷukya Art it is essential to go back to the earlier centuries to study the earlier phases of art and to see their influences on later art. As Eastern Chāḷukya art is mainly developed from the Western and with a strong local bias it is essential that the art of the Deccan and Andhra should be studied together so as to cover the entire realm of the early Sātavāhanas.

A comparative study of art in the Deccan will reveal repetitions of favourite poses and forms during the centuries and it can be also noticed that some modes from North India are also repeated in the South. The fan-shaped headgear at Sāñchī reminds us of the similar type at Mathurā. This fan type of feminine coiffure occurs at Amarāvati and in one of the terracottas found by Professor Jouveau Dubreuil at Pondicherry some year ago—a head of a woman, which he presented to the Madras Museum along with some others and which closely resembles a similar terracotta from Maski (Fig. 1). When we remember

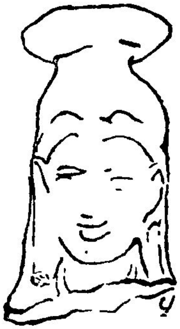

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FIG. 1. Terracotta head from Maski.

that late Sātavāhana coins with a ship imprinted on them are found in the Coromandal coast, and at Pondicherry itself Sātavāhana coins were found by Dr. Dubreuil, we can understand the extent to which Sātavāhana influences spread.

The occurrence of the name Vākāṭaka in one of the later inscriptions at Amarāvatī should convey some definite significance. When the sculpture and painting at Ajaṇṭā is studied carefully it is possible to see parallels in the art of the Vākāṭakas where the main Gupta inspiration submerges the Sātavāhana and Ikshvāku influence from the Kṛishṇā valley, where the last Sātavāhana monarchs bereft of their western dominions continued to rule before their final downfall. The scene of Buddha overcoming Māra carved at Ajaṇṭā is just a development on that found at Ghaṇṭaśālā which may be assigned to the time of the Ikshvākus. Māra's presence at Ajaṇṭā as Makaraketana, i.e., with crocodile standard, is an innovation absent in earlier sculptures. But even if individual motifs are taken they are found repeated. The figure of dwarf with head on stomach occurring in the fourth period of sculpture at Amarāvatī occurs again in Ghaṇṭaśālā (Fig. 2). It occurs

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FIG. 2. *Udaremukha* motif from Amarāvatī, Ghaṇṭaśālā, Ajāṇṭā, Bādāmī and Prambanan.

again in Gupta-Vākāṭaka sculptures at Ajaṇṭā and thence the motif is borrowed by the Western Chāḷukya sculptors who have introduced it in the row of dwarfish figures in the Bādāmi caves. The motif occurs again nearer its original form at Mahābalipuram in the seventh century A.D. and continues for a couple of centuries more. It is really interesting to find that this motif has migrated from the South through the Vākāṭaka realm to the region of the Guptas as we find it occurring at Sārnāth. Also the motif has crossed the seas and found its place among the lovely carvings adorning the temple at Prambanan in Java which is contemporary with the late Pallava ones that they so closely resemble in style and workmanship.

This tendency in art can be observed in the early carvings of the Western Chāḷukyas. It is not only the panels of Brahmā, Śiva and Vishṇu with attendants from Aihoḷe that remind us of Gupta-Vākāṭaka affinities but the figures of Gaṅgā and Yamunā flanking doorways are a continuation of the Gupta traditions in Chāḷukya art. The *pūrṇaghaṭas* filled with lotuses suggesting a decorative pattern flowing from the mouth on either side of the pot are an earlier motif occurring in Sātavāhana sculpture. The early *makara* motif that develops floriated hind quarters along with similar bovine and buffalo motifs even in

the Ajaṇṭā paintings is similarly carved in the Chāḷukya caves in Bādāmī in the 6th century A.D. This motif is represented again in the Vishṇukuṇḍin caves at Mogalrājapuram and in the earliest Pallava caves of Mahendravarman as for instance at Tiruchirappalli. The figure of Varāha rescuing Pṛithvī already famous in the magnificent sculpture at Udayagiri has been the inspiration for the carver at Bādāmī and when Narasiṁhavarman sacked Pulakeśi's capital it is very likely that he carried workmen from here or the impressions from this cave were imprinted in the minds of his own workmen, who have carved the lovely Varāha panels at Mahābalipuram that so closely resemble the Chāḷukya carving. Similarly, the Trivikrama panel at Bādāmī is repeated at Mahābalipuram.

The long *yajñopavīta* that occurs in late Sātavāhana sculptures thickens and runs over the right arm in the early Chāḷukya sculptures at Bādāmī and similarly in early Pallava sculptures (Fig. 3). But the Pallava sculptor draws his inspiration more directly from the

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FIG. 3. *Yajñopavīta* from Amarāvatī, Nāgārjunikoṇḍa, Ajaṇṭā, Bādāmī and Kīḷappuddanur.

Vishṇukuṇḍins. Early Western Chāḷukya figures are massive and decorative detail is greater in their case than in the simpler Pallava work. But the drapery, tassels and waist-cord and loops are quite massive here. Here as in Mahābalipuram the *kirīṭa* of Vishṇu is also cylindrical. The bracket figures from the cave temples of Bādāmī are the precursors of the later Western and Eastern Chāḷukya, Hoysaḷa and Kākatīya bracket figures which are almost absent and unknown in Pallava sculptures, though rows of Gaṇas and geese are common to both Pallava and Chāḷukya sculptures.

The Śālaṅkāyanas, the worshippers of Chitrarathasvāmi who ruled from Veṅgī in the 4th–5th centuries A.D., were responsible for a temple to this deity, which has practically disappeared at Peda Vegi near Ellore, where, of the antiquities that are left there, is a mutilated image of Gaṇeśa lying in one of the streets and the great influence of this type is apparent in all representations of Gaṇesa in the early centuries of the Christian era.

The relationship between the Vishṇukuṇḍins and the Vākāṭakas and their devotion to the Lord of Śriparvata, the deity adored by Prabhāvatīgupta, the queen of Vākāṭaka

Rudrasena II and mother of Pravarasena II, are both significant when considering any influences in sculpture from Ajaṇṭā. When it is remembered that a member of the Vākāṭaka lineage was a donor of a carved slab at Amarāvatī for the *mahāchaitya* about the beginning of the third century A.D. we can understand that the Vākāṭakas were not totally new to the Krishṇā valley. The Vishṇukuṇḍin relationship appears quite a natural event. It is therefore not at all surprising that some motifs occur in the heart of Vākāṭaka territory which are identical with those familiar in the Krishṇā valley and these contacts appear to have continued unruptured.

One of the early sculptures of great interest in the study of the evolution of art in Andhradeśa, both from the point of view of iconography and art is probably the plaque from Peddamuḍiyam, Cuddapah district, which may be assigned to the period of the Vishṇukuṇḍins and that of the early rule of the Pallavas which extended to some of the Andhra districts during the time of Siṁhavishṇu (Pl. I *a*). In this there is the representation of Gaṇeśa, Brahmā, Narasiṁha, Śivaliṅga, Vishṇu, Devī, Umāmaheśvara with Nandi, Lakshmī as *Śrīvatsa* symbol and Mahishamardinī. A noteworthy point in the case of the figures here is that all of them are shown with a single pair of arms except Mahishamardinī Durgā who is four-armed. Gaṇeśa is seated in the manner in which several Javanese figures of his are shown seated with the soles of his feet coming together. As is characteristic of all early Gaṇeśas he has only a single pair of arms. This was a period of great fascination for Narasimha who has magnificent sculptures to represent him as for instance the colossal one in the Bādāmī cave. The early method of representing Lakshmī as a *Śrīvatsa* symbol seated on lotus with human face and with curly arms and feet is only a development of the purely symbolic representation occurring in Amarāvatī and elsewhere. A study of the evolution of *Śrīvatsa*, the symbol of Śrī Lakshmī, is itself a very interesting one. The early *Śrīvatsa* symbol at Amarāvatī slowly develops until the symbol is transformed into semi-human shape as in that of the Gajalakshmī in stone from Kaveripākkam and the Lakshmī figure from the village of Enāḍi in Tanjore district, both of the late Pallava period, and in each this tendency to humanise the symbol is remarkable.

Another remarkable sculpture of about the same time is from Māḍugula in the Mācherla area (Pl. I *b*). The sculpture is a small one preserved in the local Śiva temple that contains some other interesting carvings and inscriptions as well. This carving presents a very lively picture of Śiva with his family. He is seated at ease with one of his hands resting on the knee of his leg raised and bent on the seat and holds the *śūla* in one hand and the *nāga* in another. His *jaṭā* is beautifully bundled up to form the shape of an *ushṇīsha* on his head and there are wild flowers and the crescent moon arranged on it. One of his ears is adorned with a large circular ear-ring, *patrakuṇḍala*. The third eye is present though he wears a smile of bliss and composure. Around his neck is a *hāra* or necklace of pearls and he wears the *yajñopavīta*. The *ananta* type of *keyūra* armlet and bracelets adorn the figure. Unlike as in the Pallava sculptures where the outer contour of the *triśūla* is almost circular, the outer arms of the trident here are double-bent which is a distinct feature in the Chāḷukya

area also. Supporting his seat is a fat short dwarf reminding us of Kumbhodara who is mentioned by Kālidāsa as "*purified by the touch of the feet of Śiva when mounting his* Nandi bull". In the vicinity is the Nandi and Śiva is caressing the horns of his bull. Pārvatī is standing to his right holding him by her arm while supporting baby Skanda on her hip. Her braid is beautifully adorned and decked with pearls, elaborate *kuṇḍalas* beautify her ears, and a necklace with a large pendent adorns her neck. The family of Śiva is complete by the presence of Gaṇeśa who is seated to the left. It is noteworthy that Gaṇeśa here has only a single pair of arms, an early feature, and has no crown on his head. It is to be observed that as in the case of all early images of the Chāḷukya area in the Deccan the *modaka* is taken from a bowl containing several sweets. There are devotees adoring Śiva and probably the couple presented in the extreme corner represent Manmatha and Rati whose triumph is complete in this happy family group of Śiva who had earlier earned the name of Madanāntaka by reducing to dust the God of Love and spurning the life of a house-holder. This beautiful piece is also to be assigned to the period of the Vishṇukuṇḍins.

Another masterpiece of early sculpture of the same date but the workmanship of which is probably exquisite is that of Śiva seated with his bull at his feet which is now preserved in the Museum at Vijayavāḍa (Pl. II *a*). This sculpture is of white marble like the Amarāvatī and Nāgārjunakoṇḍa sculptures and shows a tendency of the sculptor to follow the great Amarāvatī tradition. The *jaṭā* is arranged in the form of an *ushṇīsha*-shaped *jaṭābhāra* but most artistically. Śiva carries the *paraśu*, an axe, in his right hand. This is one of those rare images of Śiva with a single pair of arms and reminds us of the famous figure from Guḍimallam of the Sātavāhana period. The tassels and loops around his waist are in that characteristic fashion that becomes more elaborate in the still later Pallava sculptures. His ear ornaments and the general arrangement of his features suggest how much this style of art has helped in the later development of Pallava art. The seated bull which is a magnificent presentation of the animal and a masterpiece would at once remind us of some of the most lovely bulls on Pallava seals.

The tendency in early sculptures of representing with only two arms the deities whom we later see with four arms is observed again in another figure from Māḍugula of a seated Brahmā who has the full complement of faces but has only a single pair of arms (Pl. II *c*). In the right hand he carries the *akshamālā*. The figure is very simple and the arrangement of the *jaṭā* is also equally simple. A large pearl necklace is arranged on his chest.

From the same place comes the figure of a Vishṇu standing with his usual four arms carrying his usual weapons (Pl. II *b*). The *chakra* in this case is on edge in the *prayoga* fashion, a feature that we observe in early Pallava sculptures also. The loop from the waist is present as well as the tassels on the sides. But the central tassel in this case is something which is characteristic of Chāḷukua sculpture in the Deccan. The *kirīṭa* is elaborately worked, the pearl necklace is present and heavy ear-rings. In every way it is a precursor of later Vishṇu images observed in Bhairavunikoṇḍa and still further south in the Pallava caves.

These figures are examples of loose sculptures of the Vishṇukuṇḍin period of which there are several others scattered all over the Andhra area.

The sculpture in the Mogalrājapuram caves near Vijayavāḍa (Pl. III *b*) is very much weathered and mutilated. Still it is very important for the study of early mediæval Veṅgī art. The carved panels on the pillars of cave No. 4 are fine specimens of work as also the heads in the *chaitya* windows at the top of the facade (Pl. IV *c, d, e*) but the animals in a row above are full of life, the elephant with his extended trunk and the lion with double-looped tail in action (Pl. IV *b*). The curious animal *īhāmṛga* in the group is reminiscent of similar figures occurring on the Amarāvatī rail.

The horned *dvārapāla,* with his *yajñopavīta* over his right arm, presented in a natural way, resting his hand on his huge club and standing at ease undaunted by the snake that raises his hood close to his face over the left shoulder, is a fine example of a model for later Pallava sculptors (Pl. III *a*). Mahendravarman introduced in his own realm not only cave architecture as he found in the realm of his maternal grandfather Vikramendra, the Vishṇukuṇḍin king but also the several motifs that attracted him in those cave temples in his mother's realm. The figure of dancing Śiva right on the top of the triple-celled cave presents one of the most magnificent creations of the Vishṇukuṇḍin sculptor (Fig. 4 and

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FIG. 4. Naṭeśa from Mogalrājapuram cave.

Pl. IV *a*). Śiva as Naṭarāja dances in the *ūrdhvajānu* pose trampling Apasmāra and swaying his many arms in ecstatic rhythm. The earliest Naṭarāja figure known in the

south in the Pallava realm is probably that on the Dharmarājaratha at Mahābalipuram which is the precursor of the famous Naṭarāja prototype so abundant specially in bronze in all Choḷa temples in the Tamil country. Here the Apasmārapurusha is present but the arms of Śiva are only four. The Naṭarāja figure from Nallūr is the one Pallava example wherein there are a number of hands and it approaches this figure at Mogalrājapuram in its similarity on several points. The Kūram Naṭarāja, which is also late Pallava, and in which the *ūrdhvajānu* pose of Śiva is presented, differs from this in its number of arms which is limited to four (Fig. 5). In this feature of possessing a number of arms this image at

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FIG. 5. Naṭeśa from Kūram, Madras Government Museum.

Mogalrājapuram resembles several others from the Chāḷukya area in the Deccan like the dancing deity in the Bādāmī cave (Fig. 6) and from almost every place in North India and represents the North Indian tradition of *bhujataruvana,* a regular sylvan cluster of arms as described by Kālidāsa in his *Meghadūta* in the context of Śiva's dance at Ujjayinī. But

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FIG. 6. Naṭarāja from Bādāmī cave.

the presence of Apasmārapurusha here shows the southern tradition which this sculpture clearly follows, as Śiva's dance on Apasmārapurusha is something characteristic of the Naṭesa figure in the South whatever may be the number of arms. It is here to be observed that Śiva dances either in the *chatura* or in the *lalita* pose in all sculptures in the Western Chāḷukya area in the Deccan in South India, in Orissa and generally everywhere in North India, and his bull Nandi is shown beside or behind him. In the Pāla and Sena sculptures of Bengal and specially in the eastern parts thereof the tradition is to present Naṭarāja

styled here as Nartesvara dancing not beside or in front of the bull but directly on the back of the animal (Fig. 7). In one of the most magnificent sculptures now in the Dacca

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FIG. 7. Naṭarāja from Śankarbandha, Dacca Museum.

Museum, the animal is in an ecstacy so to say, and is not only admiring the dance of Śiva but is conscious of the fact that his own back is the dancing theatre. It is in the Mogalrājapuram sculpture that there is a combination of the northern and southern elements. It is curious to find that in Eastern Chāḷukya sculpture the form of Naṭarāja follows the southern tradition of four arms while the dancing pose is *chatura* or *lalita* omitting altogether the bull and Apasmāra.

In the Uṇḍavalli caves on the other side of the river Krishṇā the carvings on the pillars are important as the precursors of some of the famous panels of Pallava sculpture at Mahābalipuram. The Varāha and Narasiṁha panels occur here. Trivikrama has his representation at Undavalli in the same manner as at Bādāmī and Mahābalipuram. In the scene

of Kṛishṇa lifting Govardhana we can see how closely the sculptor of Mahābalipuram has followed his earlier model at Uṇḍavalli. Some of the details like the Gopī carrying pots arranged one over the other in a pile found at Uṇḍavalli is repeated in almost identical manner more elaborately in the sculpture in the Govardhana cave at Mahābalipuram. The Gajendramoksha panel at Uṇḍavalli shows how well the famous Gupta panel in Deogarh could inspire sculptors by its fame travelling through the Vākāṭaka domain.

The Pallavas who ruled from the third century onwards as the earliest Prākṛit charters show possessed a kingdom which included a part of the Kṛishṇā valley. The Bhairavunikoṇḍa cave temples in Nellore district closely resemble the early Pallava ones in the Tamil country and have probably to be assigned to the sixth century when the Pallava monarch Simhavishṇu ruled or even to the time of Mahendravarman I himself early in the seventh century. The cave temples at Bhairavunikoṇḍa are guarded by *dvārapālakas* with a single pair of arms, some of them horned and carved in a style suggesting great affinity to the *dvārapālakas* in the early caves of Mahendravarman I at Daḷavānūr, Maṇḍagapaṭṭu and other places. While both agree in features like the peculiar headgear, horns, arrangement of hair in a large mass extending on either side of the face to rest on the shoulders, ornaments, waist-band treatment, heavy club and general bearing, the Bhairavunikoṇḍa figures suggest earlier workmanship. But as already pointed out by Professor Jouveau Dubreuil there has been artistic vandalism at Bhairavakoṇḍa and the lion pillars, the lion heads on the *chaitya* windows, in fact quite an amount of earlier work has been ruined by later sculptors who have tried to "improve" the existing carving. Between temples Nos. 1 and 2 the letters in very early Pallava-Grantha resembling those of Mahendravarman's time record the name of the temple '*Śrībrahmeśvaravishṇu*' which should be understood in the light of the Maṇḍagapaṭṭu inscription of Mahendravarman '*brahmeśvaravishṇu-lakshitāyatanam.*'

That tradition of presenting the three Gods, the trinity, Brahmā, Vishṇu, and Śiva together in three temples conceived and executed together which forms such an essential factor in all early constructions as in those of the Chāḷukyas and the Pallavas and even in far off Prambanan in Java has its origin in earlier triple cells of Brahmā, Vishṇu and Śiva as from the Mogalrājapuram caves where the three *kuḍu* or *chaitya* windows of the facade contain the three heads of Brahmā in one, the head of Vishṇu and Lakshmī in another and that of Śiva and Pārvatī in the third (Pl. IV *c*, *d*, *e*).

The art of the Sātavāhanas has had two later developments, one in western Deccan and the other in the east. The Vākāṭaka caves at Ajaṇṭā with the finest floral designs and sculptures shows the effect of Gupta art on something which is fundamentally derived from late Sātavāhana. This sculpture and architecture is continued in the earliest Chāḷukya temples at Bādāmī and Aihoḷe. The pilasters from the Gautamīputra Yajña Śātakarṇi cave at Nāsik are exactly like the uprights of Buddhist *stūpa* rails in the Kṛishṇā valley of which the most magnificent is that from Amarāvatī. The decoration on the pilaster here

can clearly be traced in somewhat modified form in the richly ornamented pillars of the cave at Ajaṇṭā. The full and half lotus medallion with half-opened buds in fanwise arrangement on the sides give a contour in which a large central arc is flanked by two similar ones. This is repeated in the ornamentation on the Ajaṇṭā pillar, the arcs developing greater curvature and more equal proportion being all of them adjuncts to additional half or full lotus medallion (Fig. 8). The tripartite flutes of the Sātavāhana period multiply in the

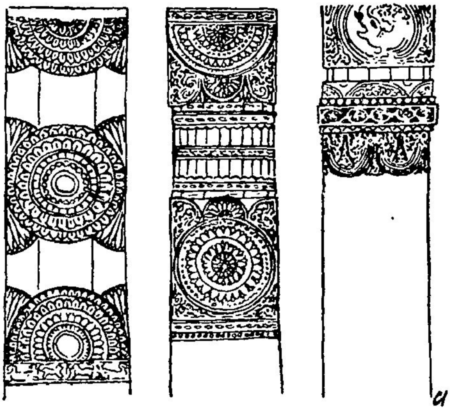

FIG. 8. Pillar from Amarāvatī, Ajaṇṭā and Bādāmī.

pillars at Ajaṇṭā. In the early Western Chāḷukya pillars from the Vaishṇava cave at Bādāmī that are square in section, the triple arc and fluting continues, while there are motifs like *makara*, bull or buffalo with floriated hind quarters introduced in medallions after similar motifs of the Vākāṭaka workmen at Ajaṇṭā. Similarly the *chaitya* window of which the simplest example is found in the early Sātavāhana caves and other monuments develops angular outer additions at the base and tendril-like projections towards the top in the Gupta-Vākāṭaka caves at Ajaṇṭā (Fig. 9). In the semi-circular space within the *chaitya* window in this and all later phases of it is found a lovely human head. In the Bādāmī caves the *chaitya* window is more developed but is clearly after the one from Ajaṇṭā as the angular basal projections develop into *makara* heads without change of the contour and tendril-like decoration on either side of the top continues. The other side of the deve-

FIG. 9. *Chaitya* window from Kārlā, Ajaṇṭā, Bādāmī, Mogalrājapuram and Mahābalipuram.

lopment of *chaitya* window is seen in the Vishṇukuṇḍin and the early Pallava caves where the top is shaped like a shovel head and side decorations are of floral patterns. The other type of pillar is square in section half way up from the base and circular above with fluted conicylindrical and bulbous parts beneath the fluted corbel with central band of which the elements, shaft and corbel are repeated with some modification in early Pallava caves (Fig. 10). The apsidal Durgā temple at Aihoḷe and the Chezārla temple in Andhra are of supreme importance for understanding the development of South Indian architecture.

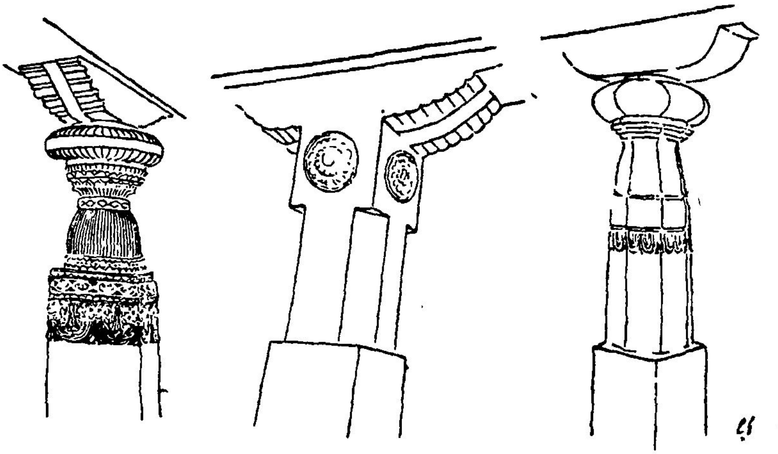

FIG. 10. Pillar from Bādāmī, Tiruchirapalli and Mahābalipuram. C.S. del.

Even the arrangement of pillars and pilasters and sculptured panels is a common feature in the early cave temples of the Vishṇukuṇḍins and of the early Pallava ones as at Tiruchirapalli, Maṇḍagapaṭṭu, Daḷavānūr, etc. The bracket figures on the pillars in the Bādāmī caves are precursors of similar lovely ones in the Rāshṭrakūṭa caves at Ellora, the later Chāḷukya ones at Kuruvaṭṭi and other places, the Hoysaḷa ones at Haḷebīḍ, Belūr, etc., the Eastern Chāḷukya ones as at Drākshārāma, the Kākatīya ones as at Wārangal, Pālampeṭ and other places. The decorated high plinth of the apsidal temple of Durgā at Aihoḷe is also the early prototype of the later higher and more richly decorated ones of the temples in Chāḷukya style. The rich ceiling carvings showing the Dikpālakas, lotus pattern, etc., so characteristic in later Chāḷukya temples have their beginnings in the lovely ceiling carvings in the Vaishṇava cave at Bādāmī. Carvings on the pillars as in the later Eastern Chāḷukya and Kākatīya temples have to be traced to the earliest phases of Western Chāḷukya and Rāshṭrakūṭa art. Aihoḷe is the meeting place of northern and southern elements and every part of the temple and its decoration, niche, pillar, corbel, pavilion has to be studied in relationship to all these later modifications which spread all over South India. The massive pillars in Mahendravarman's caves are clearly after the earlier ones at Mogalrājapuram (Fig. 11); but with the lotus medallions on the cubical parts and the three facets in

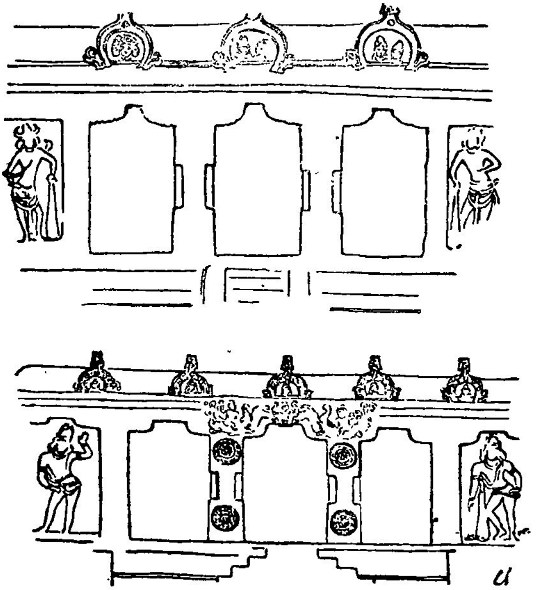

FIG. 11. Pillar from Mogalrājapurm and Dalavanur *C S. del.*

the centre seen from every side of the hexagon the pillars recall their origin, the uprights of the Amarāvati rail where the lotus medallions and the triple fluting show their influence on the later pillar (Fig. 12) and in this may be observed a continuous story.

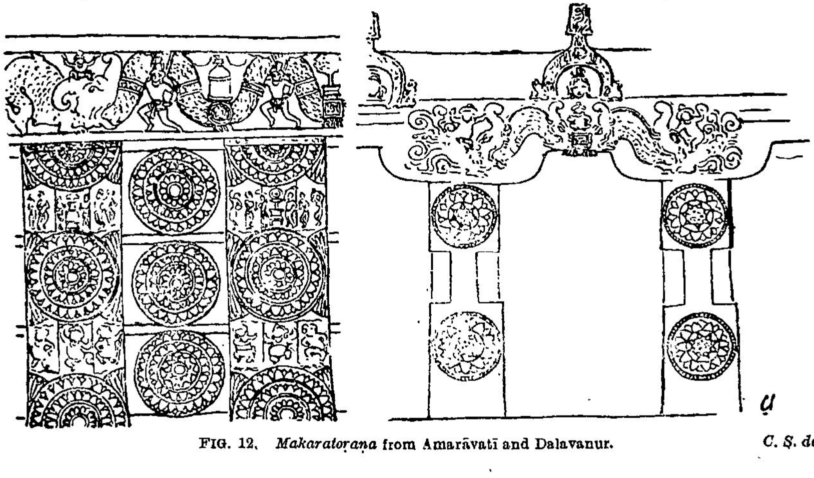

FIG. 12. *Makaratoraṇa* from Amarāvatī and Dalavanur. *C. S. del.*

The early Pallava cave at Daḷavanūr which is an excellent example has a double arch on the lintel above the pillars immediately below the eves and *kūḍus* which issues from the mouth of *makara* and the rider on the animal's back and its general arrangement all point to the undulating garland issuing similarly from the coping of the Amarāvatī rail of about 150 A.D. (Fig. 12). In this as in many other motifs Sātavāhana art has left its impression on many a later phase of art in South India. When we observe the *makaratoraṇa* decoration over niches in the early Pallava temples and compare these with Eastern Chāḷukya as at Biccavolu we can understand how close has been this parallel development to the north and south of the river Krishṇā.

THE FLOW OF TRADITIONS.

The interplay of different motifs and traditions of other schools in Eastern Chāḷukya art and its various stages in the course of its formation and development form very interesting study. As already remarked the Western Chāḷukya traditions form the main source of inspiration for Eastern Chāḷukya art. The traditions of the homeland no doubt weighed deeply with the earliest rulers of the line, specially Kubja Vishṇuvardhana and probably his immediate successors. But when Pulakeśi came to Andhra through Kaliṅga as a victor he found in the land of the vanquished the traditions of the Vishṇukuṇḍins which after all were not quite new as they were intermixed with those of the Vākāṭakas who were the political predecessors of the Western Chāḷukyas. These traditions enriched considerably those of the Western Chāḷukyas in their fresh territory acquired by them and flowered and blossomed into a new school under the dynasty established here by Pulakeśi in that of the family of his beloved brother Kubja Vishṇuvardhana. Eastern Chāḷukya art is thus a storehouse of many traditions blended into one. The close contact with the Kaliṅga area that was for quite a long time practically under the protection of the Eastern Chāḷukyas brought a fresh and charming stream to enrich the main current of the art of Veṅgi and every tint so added enriched the general scheme of the colour of this school.

Certain features observed in sculpture all over the land are characteristic of the age in which they occur which are unconnected with their geographical distribution The variations in geographical limits are again special factors that distinguish the different schools in widely separated areas in an identical location of time. Thus the images of Gaṇeśa in the early centuries of the Christian era have a natural elephant's head without the trace of a crown and possess a single pair of arms, a feature that occurs invariably all over the land. This special characteristic of age occurs not only in Gupta sculpture as at Bhumarā, Deogarh and Udayagiri but in Śālaṅkāyana sculptures from Veṅgi, Vishṇukuṇḍin sculptures from Vijayavāḍa, Māḍugula and Peddamuḍiyam and in the earliest Eastern Chāḷukya carvings that closely follow Western Chāḷukya traditions. The next stage of development when the crown appears completely changes this common tradition

of early age that brought together all the schools by distinguishing each school through its own special features (Fig. 13). The early Rāshṭrakūṭa image of Gaṇeśa in the Kailāsa

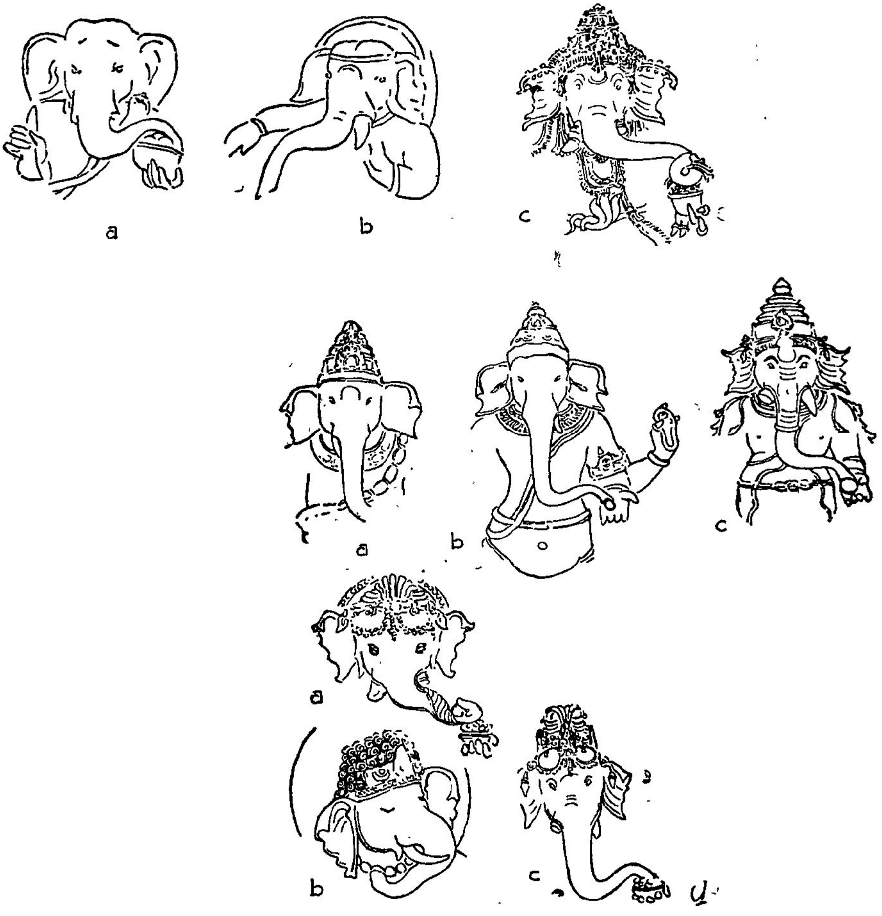

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FIG. 13. Gaṇeśa's head and hands.

temple at Ellora has a small lotus over his temples somewhat developed which is the precursor of the elaborate jewelled crown in later Chāḷukya, Hoysaḷa and Kākatīya sculpture. This should be compared with the lotus still more faintly distinguished on the temples of the Eastern Chāḷukya Gaṇeśa monolith from Biccavolu (Pl. VII b) which presents an earlier stage than that at Ellora where the second pair of arms has already come in. This lotus

in the Western Chāḷukya area develops into a magnificent jewelled crown while the transformation in Eastern Chāḷukya area in the proximity of and a zone of a natural flow of ideas from Kaliṅga takes the shape of *jaṭāmakuṭa* as it occurs in Orissan figures. Thus the image by the time it develops an additional pair of arms in Eastern Chāḷukya sculpture has also a *jaṭāmakuṭa* over the head. The loveliest example of Gaṇeśa in Eastern Chāḷukya sculpture and probably one of the best of its kind among Gaṇeśa figures in India is the four-armed figure from the Goliṅgeśvara temple at Biccavolu which shows this feature of *jaṭās* arranged in the most pleasing manner by the master craftsman (Fig. 14). The not-too-large

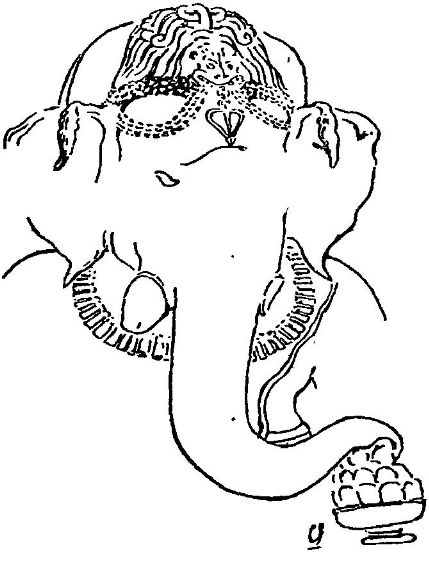

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Fig. 14. Gaṇeśa's *jaṭās* from Biccavolu.

śiraśchakra-like halo behind the head of the early monolithic Gaṇeśa from Biccavolu is in conformity with the early Chāḷukya traditions of showing an elaborate halo, a feature found continued by the Rāshṭrakūṭas, Western Gaṅgas, Noḷambas and the Eastern Chāḷukyas. This feature may be observed in some of the carvings from the niches of the temples at Biccavolu. The Gaṇeśa figure in early Pallava art correspondingly develops only the beginnings of a *karaṇḍamakuṭa* over the natural elephant's head and the earlier stage lacking it is unfortunately not available for our study, though it is possible that we have to understand that the Peddamuḍiyam plaque which shows the Vishṇukuṇḍin-Pallava traditions has already suggested the beginnings of the crown for the two-armed Gaṇeśa, though early Gaṇeśas of the Vishṇukuṇḍins normally lacked it as in the Mogalrājapuram and Uṇḍavalli caves, and the Pallava sculptor chose to represent his figure from the beginning probably with this additional decoration rather than without it.

Two types of *yajñopavīta* occur on the figures of the earliest Eastern Chāḷukya *dvāra-pālas*, of which two excellent examples forming a pair —one of them inscribed *veginăthu velaṇḍu Guṇḍaya* and mentioning Guṇḍaya the sculptor in the court of the lord of Veṅgi (Pl. VI *a*)—are preserved in the Madras Museum (Pl. V *a, b*). One is a long one composed of a string of elongate bells (Fig. 15) and the other of half-blown lotuses and lilies between the

FIG. 15. Eastern Chāḷukya *dvārapāla* from Bezwada, Madras Government Museum.

C. S. del.

petals of which are fabulously large spheroid pearls (Fig. 16). This latter is suggestive of a garland of golden flowers and rare pearls of celestial glory. In later Rāshṭrakūṭa

FIG. 16. Eastern Chāḷukya *dvārapāla* from Bezwada, Madras Government Museum.

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tradition these large spheroid pearls between lotus petals are substituted by bunches of stringed pearls of normal size as may be seen in the late Pallava *dvārapāla* figures from Kāveripākkam (Fig. 17) which are the direct outcome of the impact of the Rāshṭrakūṭas

FIG 17. Pallava *dvārapāla* from Kāveripākkam, Madras Government Museum.

in Pallava territory. The artistic arrangement of the bizarre *jaṭā* in a large cluster surrounding the head, the general pose and mode, the knit brow when present with the side tusks and the number of arms and crossed legs of the Eastern Chāḷukya *dvārapālas* recall those at Paṭṭadakal of a somewhat later date rather than the earlier ones of the Kṛishṇā valley or further south in the Pallava area. While the tradition of the horned *dvārapāla* from the Vishṇukuṇḍin caves is found transported to Pallava area through Bhairavunikoṇḍa further south to the Tiruchirapalli caves, it is absent in these Eastern Chāḷukya figures that follow the traditions of the homeland. Even with the lapse of time and the interplay of influences we find the horned *dvārapāla* as one of a pair just as in Pallava temples fails to occur in Chāḷukya shrines, and the normal type continues as in the Mallešvara temple at Vijayavāda or the temples at Biccavolu. The lion head decoration for the armlets which in Pallava and Choḷa sculptures is a result of Chāḷukya and Rāshṭrakūṭa inroads has a perfectly normal place in Eastern Chāḷukya carvings as in the *dvārapālas* at Paṭṭadakal that are cousins so to say of the Eastern Chāḷukya. The same physiognomy in the face and features, the pose and decorative arrangement at once recall this close relationship.

The proximity of the Pallava realm and the contact with the rulers of Kāñchī, the northern part of whose territory in the Kṛishṇā area was first wrested by Pulakeśi and given to Kubja Vishṇuvardhana and which was again got back from the Eastern Chāḷukyas by Udayachandra, the able general of Nandivarman Pallavamalla, gave opportunities for the Eastern Chāḷukya sculptor to add a rich colour to his art by a study of the traditions of Kāñchī which were not only admired but almost transplanted in their realm by the Western Chāḷukyas when the victorious king Vikramāditya was struck by the beauty of the

sculptures in the Rājasiṁheśvara (Kailāsanātha) temple at Kāñchī. As we gather from the Vakkaleri grant of his son Kīrtivarman II, Vikramāditya made gifts to the Rājasiṁheśvara temple at Kāñchī and was so impressed with the images and carvings and sculptural decoration which greeted his eyes in this temple that he had them overlaid with gold. This appreciation of the beauty of the Pallava temple at Kāñchī by Vikramāditya surely led to some of the best sculptors and architects of the Pallava realm to go to his kingdom; and it is interesting to find there is evidence for this not only in the sculptural and architectural features of the temples of his period at Paṭṭadakal but also the support of two inscriptions on the eastern gateway of the Virūpāksha temple one of which mentions the builder as 'the most eminent *sūtradhāri* of the southern country'. Another on the east face of the temple of Pāpanātha eulogises a sculptor Chaṭṭare-Revadi-Ovajja who is described as one who 'made the southern country', i.e., who built temples of the southern country, and this sculptor belonged to the guild of the Sarvasiddhi-āchāryas the same as that of the architect of the Virūpāksha temple. An inscription from the east gateway of the courtyard of the Virūpāksha temple mentions that the *sūtradhāri* Guṇḍa constructed it for Lokamahādevī, the queen of Vikramāditya II, to commemorate his conquest of Kāñchī three times over. The Rāshṭrakūṭa temple at Ellora draws its inspiration in all its details from the Virūpāksha and Trailokyeśvara temple at Paṭṭadakal and was probably built by the same architects or those in the pupilage of the famous architects from the south responsible for the Paṭṭadakal temples. In the face of all this, the striking resemblance of the early Chāḷukya carvings to those of the Paṭṭadakal and the Ellora group and the occurrence of the name Guṇḍaya as the sculptor of the Veṅgi court—*vegināthu velaṇḍu Guṇḍaya*—several decades earlier than the Guṇḍa of the Paṭṭadakal inscription has something to suggest about the peregrinations of sculptors' families from one kingdom to another in quest of royal favour and patronage and it is not unlikely that the master Guṇḍa of the Paṭṭadakal temples is in some manner a descendent of the earlier Guṇḍaya of the Eastern Chāḷukya court as the South Indian tradition is strongly in favour of naming the grandson after the grandfather, paternal or maternal. The simplicity of the Pallava sculptures both in figure and in decoration is echoed to an extent in Eastern Chāḷukya sculpture but the Western Chāḷukya and Rāshṭrakūṭa element of ornamentation is, however, often present making the school a blend of both. The Pallava mode of pillar, pilaster, niche with *makaratoraṇa* decoration, *kūḍu* or *chaitya* window, the pavilion decoration on the *vimāna* is all in general the model for the Eastern Chāḷukya temple type as in the case of the Western Chāḷukya temples like those at Paṭṭadakal, the Rāshṭrakūṭa Kailāsa temple at Ellora and the early Pāṇḍya temples as at Kaḷugumalai and other places. But the fusion of Pallava and Western Chāḷukya traditions producing a strange but rich product of art in Eastern Chāḷukya art shows an arresting similarity to the late Pallava sculpture of Kāveripākkam transformed into something exquisitely rich and beautiful by the transfusion into it of Rāshṭrakūṭa traditions and decorative element which in their turn originate from Chāḷukya.

But obvious and pointedly Western Chāḷukya trends in Eastern Chāḷukya sculpture may be observed in the emphasis on the strings of bells as decoration as in the case of the *yajñopavīta* of the *dvārapāla*, the necklace of bells for Gaṇeśa and his anklets composed of bells, the jewelled *kirīṭa* with the *karaṇḍa* pattern dovetailed in it as in the Javanese type of crown in sculptures at Barabudur and Prambanan, which by the way not only show traces of Pallava but also Chāḷukya art, the *hāras*, *keyūras*, *udarabandhas*, and *yajñopavītas* ornamented with pearls, the former with characteristic elaborate pendant decoration and small pearl string tassels and long pearl tassels centrally suspended from the clasp of the waist zone.

Something of the simplicity of the early Vishṇukuṇḍin traditions in art is obvious in Eastern Chāḷukya sculpture in spite of all the blend of different modes of other schools observed in it. A look at the mode of wear of *antarīya* or lower garment for a female deity first in the standing figure of a goddess in the Peddamuḍiyam plaque and of Pārvati in the Eastern Chāḷukya sculpture of Āliṅganachandraśekharamūrti (Pl. XX) from the Golingeśvara temple at Biccavolu would reveal how a tradition has survived for several centuries. The curve of the vertical hem of the cloth towards the right lower end here marks out the mode of wear of a woman while a straight central edge of cloth thickened horizontally at the bottom in the case of male deities in the Peddamuḍiyam plaque (Pl. I *a*) develop into the characteristic heavy *antarīya* mode of wear in Pallava sculpture.

A touch of the Central Indian traditions from Dakshiṇa Kosala that so often came into the picture in the history of Eastern Chāḷukyas is observed in the special representations of devī and the yoginīs like Gomātā (Vrishabhā) and Chāmuṇḍā (Pl. XXIV *c*, *d*). The former, that occurs among representations of the sixty-four yoginīs, temples for whom are famous at Bherāghāṭ and Sutṇā, and of which a fine example from Sutṇā is preserved in the Indian Museum (Pl. XXXII *c*), is a rare and interesting form of which the figure from the Goliṅgeśvara temple at Biccavolu presents a fine specimen. The form of Chāmuṇḍā from the same temple is yet another figure of interest. These supply not only sculptures of special iconographic interest but also suggest some special influences from other areas.

But by far the most important influences to be observed here are form the Kaliṅga territory. If the Chāmuṇḍā figure just mentioned should be traced to the Kaliṅga area it may be observed that it is not unlike the remarkable Jājpur figure of Chāmuṇḍā. But influences from Kaliṅga are more deep-rooted. Sūrya is represented at Biccavolu wearing shoes, a feature unknown in South Indian sculpture including Western Chāḷukya, though it is a common factor in all North Indian sculpture, the traditions extending to the limits of Kaliṅga. The occurrence of the shoes for Sūrya in Eastern Chāḷukya sculpture (Pl. XXIII *d* and XXVII *a*) shows how northern traditions travelled through Kaliṅga (Pl. XXXI *b*) and swayed the sculptor of Veṅgi. It does not stop with it. The *uttarīya* cloth worn by Vishṇu in Kaliṅga and Pāla sculptures has a peculiar wave-like pattern suggested by wavy double lines incised at intervals. Though this assumes a more zigzag course in later

sculpture specially in Bengal the lines are more even in earlier carving and more so in Kaliṅga (Fig. 18 and Pl. XXXI *c*) and Bihar. It is this mode that is adopted as we should

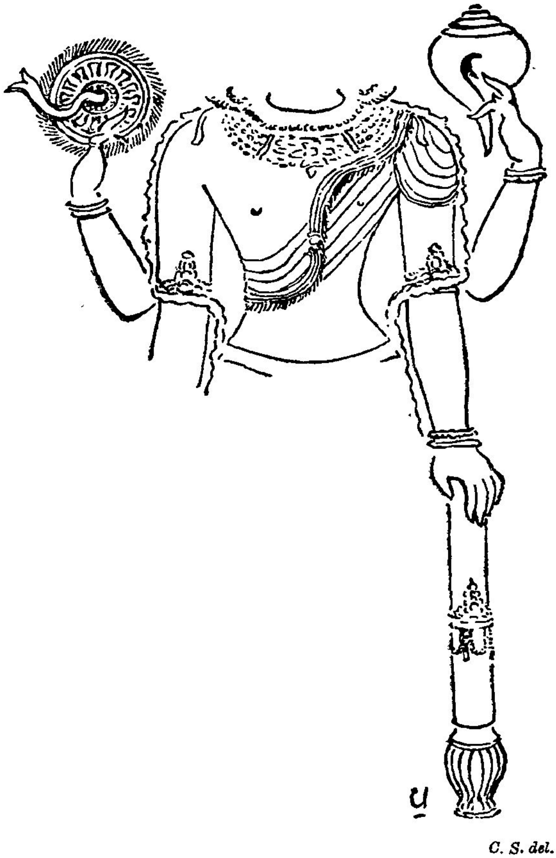

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FIG. 18. *Uttarīya* and *gadā* of Vishṇu from Bāripāda Museum.

expect in the Eastern Chāḷukya carving of Vishṇu from Biccavolu. The mode of *yajñopavīta* and the central tassel from the waist cord composed of a decorative chain of small loops is all suggestive of the flow of ideas from Kaliṅga. Still the *gadā* is not held up as in North Indian sculpture and is allowed to touch the ground with the hand resting on its handle as in the usual Chāḷukya sculptures in the western zone and in the Pallava and Choḷa sculptures in the South. The occurrence of Ekapādamūrti at Biccavolu (Pl. XXV *c*), a figure that is such a favourite in Orissan sculpture (Pl. XXXII *a*) is not without significance in this context of influences from Kaliṅga. A comparison of the magnificent seated Kārtikeya

carrying his spear and cock and with his peacock at his feet near the seat as he occurs in a niche at Biccavolu and in Eastern Gaṅga sculpture at Mukhaliṅgam in exactly similar fashion would speak eloquently of the relationship Eastern Chāḷukya sculpture bears to that of Kaliṅga (Pl. XXVIII *a,b*). The *jāṭas* of Gaṇeśa forming his *jaṭāmukuṭa* in the magnificent sculpture from the temple at Biccavolu (Pl. XXI) shows that in this as in several other cases the Eastern Chāḷukya sculptor had discarded the traditions of the original homeland and that of the adopted country, South India, but had chosen northern modes for presentation. Even in representing heads in *kūḍus* or *chaitya* windows the lovely three-quarters view as at Bhuvaneśwar or Koṇārak is present at Biccavolu and even the face of the figure recalls Orissan form (Pl. XXIII *a*), and on top of all this, *mithuna* figures like those from Bhuvaneśwar, Puri and Koṇārak are carved to decorate the Eastern Chāḷukya temples (Pl. XIX *a*). The northern limit where Śiva as Dakshiṇāmūrti appears is Mukhaliṅga in southern Kaliṅga. Here itself Dakshiṇāmūrti is often substituted by Lakulīśa whose is a favourite form in this area. Lakulīśa does not occur in South India till the introduction of his figure by the great Choḷa emperor Rājendrachoḷa after his triumphant return bringing home the Ganges as *Gaṅgaikoṇḍa* when he brought several Śaiva āchāryas also from the Gangetic area with him to be settled in his kingdom and it is one such figure in the temple at Tiruvottiyūr near Madras now mis-spelt Gaulīśa that represents in all probability Lakulīśa as his figure indicates (Pl. XIX *c*). Anyway the introduction of Lakulīśa in South India is far earlier than that of Rājendra when we consider the prominent representation of Lakulīśa in one of the ruined Śiva temples in the field at Biccavolu (Pl. XIX *b*). It is well known that the Narteśvara Śiva of the Pāla region specially from East Bengal dances on the back of the Nandi bull that looks up with lifted head in great ecstacy. Though this mode of presentation of this iconographic form is avoided in Eastern Chāḷukya sculpture and the normal *chatura* or *lalita tāṇḍava* figure is preferred, some figures of Śiva like the Ardhanārīśvara from Biccavolu are made to stand on their vehicle, in this case one foot representing one half of Śiva and the other of Pārvatī resting on the back each on one of the two vehicles bull and lion seated below, the bull with uplifted head and ecstatic as in the Dacca sculptures of Narteśvara (Pl. XXV *b*). The *ūrdhvalinga* of *Śiva* here is another feature borrowed from Orissa (Pl. XXX *b*). Similarly a favourite motif in Kaliṅga sculpture is the umbrella-shaped bunch of peacock feathers usually presented as royal insignia which occurs in Bhuvaneśwar and has travelled over the seas to distant places like Barabudur and Prambanan in far off Java. This occurs in exactly the manner in which it appears in Kaliṅga sculpture in Eastern Chāḷukya sculpture also as Śiva as Kaṅkālamūrti carries the *mayūrapichchha* or the bunch of peacock feathers (Pl. XXV *a*). The form of Mahishamardinī Durgā trampling the buffalo and killing the demon is the North Indian type (Pl. XXIV *b*). This occurs not only in Kaliṅga, Pāla (Pl. XXXII *d*), Chandella, Haihaya and other sculpture of North India but also in the Deccan in Western Chāḷukya sculpture as it is a derivative from early Gupta. The independent occurrence of Gaṅgā outside the sphere of the gateway at Biccavolu is not without significance (Pl. XXVI *a*). Gaṅgā and Yamunā guarding doorways of temples is a feature in Gupta

temples all over North India and every school of art affected by the impact of the Guptas adopted this motif (Fig. 19). Thus this occurs in the Vākāṭaka monuments as a significant

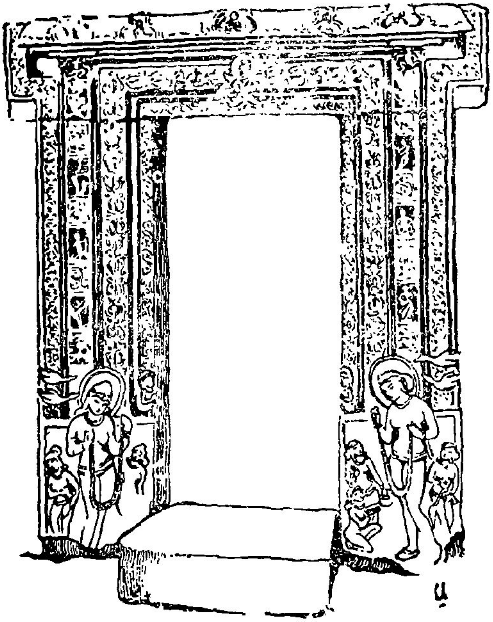

FIG. 19 Gaṅgā and Yamunā doorway from Dah Parvatiya, Assam.

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motif. The political successors of the Vākāṭakas, the Western Chāḷukyas, adopted this pleasing motif but in an interesting manner. As may be observed at Aihoḷe they were content with showing in the vicinity of *Śaṅkha* and *Padma nidhis* two *Pūrṇakalaśas* guarding the doorway (Fig. 20) a mode of symbolic presentation of the rivers inherited from the time

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FIG. 20. *Pūrṇakalaśas* on doorway from Aihoḷe.

of the Sātavāhanas as it occurs at Amarāvatī and elsewhere. But after the northern conquests and victorious return of Vinayāditya during the time of his father Vikramāditya of Bādāmī with the symbols of Gaṅgā and Yamunā and the Pālidhvaja from the Yamunā-Gangetic doab forming the insignia of imperial dignity, special significance came to be attached to this motif. The Rāshṭrakūṭas, the political successors of the Western Chāḷukyas, inherited this insignia along with the empire. The Sātalūru grant of Vijayāditya refers to the conquest of the Rāshṭrakūṭas by Vijayāditya and his suzereignty over the whole of Dakshiṇāpatha including Trikaliṅga and his appropriation of the symbols of Gaṅgā, Yamunā, the sun and moon and the banner Pālidhvaja, symbols of sovereignty that the Rāshṭrakūṭas had inherited from the Western Chāḷukyas. In this context it is most interesting to see how for the first time Gaṅgā and Yamunā as guardians of doorways are introduced on Eastern Chāḷukya temple doorway at Biccavolu (Pl. XVII) and most significantly probably during the time of Guṇaga Vijayāditya.

But with all this the early traditions of the homeland are not quite forgotten even during the different stages of development of Eastern Chāḷukya sculpture. The *yajñopavīta* running over the right arm is a feature not only in Western Chāḷukya but also in Vishṇukuṇḍin and Pallava art. But it is not an invariable feature in all sculptures. It is an alternative mode of presenting the *yajñopavīta* which is also shown in the normal way when it is generally shorter. The seated Śiva as Vīrabhadra of the Saptamātṛikā group from the Goliṅgeśvara temple at Biccavolu presents the *yajñopavīta* not only running over the right arm but also as a thin ribbon-shaped band divided into three strands (Fig. 21 and

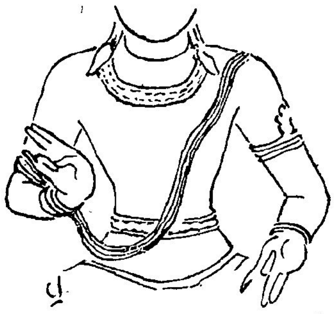

FIG. 21. *Yajñopavīta* from Biccavolu.

Pl. XXX *a*). Similar triple strand of *yajñopavīta* occurs also in the Vishṇukuṇḍin plaque of the family group of Śiva (Pl. I *b*). But to understand fully the significance of this type of presentation of *yajñopavīta* we have to turn our eyes to the very early Western Chāḷukya sculptures from the ceilings of the Aihoḷe temples representing triple groups of Śiva, Brahmā and Vishṇu. Here the Śeshaśāyi Vishṇu (Pl. XXXI *a*) wears his *yajñopavīta* in three strands which runs over his right arm very much as in the Śiva figure at Biccavolu. Similarly in all these Eastern Chāḷukya carvings the armlet is the *ananta* type as it occurs in

the Bādāmī, Aihoḷe area. The *triśūla* of Śiva here has a shape closely resembling that occurring in the western zone, double curves characterising the outer prongs, but it should be remarked at once here that the form of *triśūla* is similar in the art of the Vishṇukuṇḍins also. The long flowing garlands of bells on the necks of bulls in Eastern Chāḷukya sculpture recall parental zone in the west (Pl. XXXV *b*, *c*). The bracket figures so charming in the Vaishṇava cave at Bādāmī which have their later derivations in similar pillar decorations in the later Western Chāḷukya structures as at Kuruvaṭṭi become a regular feature in temples of Chāḷukya derivation and are probably the most attractive element in their latest phase in Hoysaḷa and Kākatīya temples. The bracket figures though not very frequent are not altogether excluded in Eastern Chāḷukya sculpture as they do occur though in attenuated glory as at Drākshārāma but the motif gains great popularity with the sculptor in the still later Kākatīya temples and the slender and elongate dance figures on pillar brackets from Pālampet and Warangal (Fig. 22) are masterpieces as important as

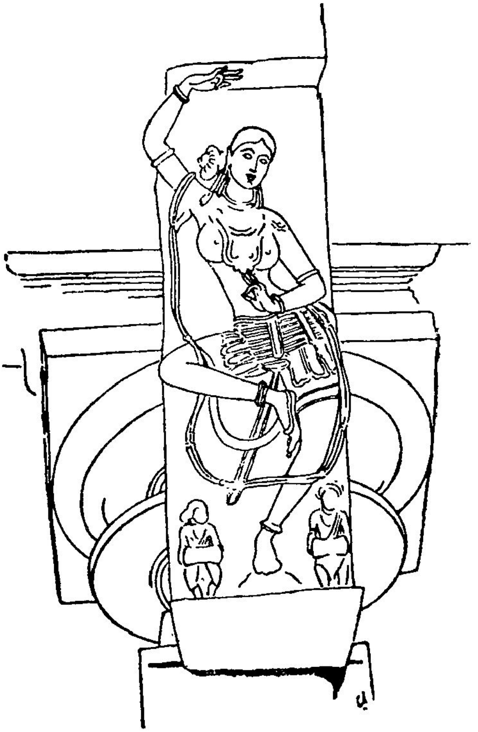

FIG 22. Pillar bracket figure from Warangal.

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the charming *madanakai* figures from the Belūr and Hoysaḷeśvara temples which are better known.

THE SCULPTOR REVEALED IN HIS ART.

The Eastern Chāḷukya sculptor must be counted among the most open-minded of the votaries of art. He was prepared to consider and imbibe the traditions of almost every school he came across. He was one who vastly experimented and his productions reveal a story which is as fascinating as it is interesting. Every little characteristic noticeable in Eastern Chāḷukya art can be accounted for by the study of the interplay of the traditions of different schools and the reaction of the sculptor towards them.

There is probably no school of sculpture in India wherein music and dance have not claimed an extensive and lively treatment. Eastern Chāḷukya art is no exception and the sculptor has shown in every creation of his how much he was saturated in and visibly moved by the powerful influences of *nāṭya* and *sangīta*. Often among the themes chosen for portrayal are several groups of musicians and dancers mostly of the heavenly order. Among the masterpieces of early sculpture now lying in the Jāmidoḍḍi in Vijayavāḍa are fine groups of gods and goddesses, Gandharvas and Apsarases, dancing and playing musical instruments (Pl. XI*b*). Even in later sculpture at Bhīmavaram the rows of danseuses using the '*kolāṭṭam*' rods (Pl. XXXV*a*) that became all the more popular a few centuries later in Vijayanagar sculpture suggest how greatly these festivities of fine arts impressed the craftsmen that handled the chisel and created works of art that mirrored the rich life of beauty and culture that flourished in their day.

For one who even casually visits places in the Andhra districts of the Godāvarī region it will not fail to occur that in several temples there is great emphasis on the association of ṛishis with the sacred spots and temples. The very river Godāvarī is known as Gautamī and associated with sage Gautama whose daughter she is supposed to be like Jāhnavī the daughter of sage Jahnu that Gaṅgā is according to the legend. The way in which the ṛishi Agastya is associated with Vedāraṇyam further south in the Tamil country, with the Podiyal hill and the representation of ṛishis in several Choḷa temples, at once comes to our mind as this aspect of ṛishi worship in Andhra is considered. In fact the association of temples with sages as for instance one in Bhimavaram with Māṇḍavya has deep rooted significance. The term Māṇḍavya here is probably a corruption of Mānavya the *gotra* or clan which claims the Chāḷukyas. Another temple in Rajahmundry is associated with Mārkaṇḍeya a great sage who obtained immortality through the grace of Śiva. The temple of Śiva at Drākshārāma is also associated with ṛishis. Probably it is here that we have the earliest representation of the seven ṛishis and Arundhatī (Pl. XXXIII-*a*). The only other place probably where the seven sages are represented in sculpture is Rājgir near the *kuṇḍs* or hot springs but they are quite modern. The spirit of adoration of sages so characteristic of the Eastern Chāḷukya period which has been reflected in this excellent frieze of the seven sages at Drākshārāma showing each sage in a miniature shrine suggests also the immense devotion of the sculptor to the ṛishi cult. In fact even in representing music and dance the sculptor takes the opportunity of presenting Śātakarṇī, the sage so devoted to music and dance who even in his watery abode in

a lake enjoyed the flute and drum and the patter of feet and the sway of the limbs of divine dancers in action.

In Eastern Chāḷukya temples there is sometimes met with a miniature shrine model of the larger one. This is most interesting for the study of not only the architectural features of the temples but also the manner in which the large temple itself came into being. The miniature model is the priliminary sample or foretaste of the larger one to come. The royal builder desired to have an idea of what his creation would look like when finished. Thus arose these miniature models as we find in the courtyard of the temples at Bhīmavaram (Pl. XXXIV *ab*) and Drākshārāma (Pl. XXXIII *b*).

To understand this custom of the preparation of smaller examples we should only refer to the ancient practice of the artists getting ready what is known as *varṇaka*. Damodaragupta in his *Kuṭṭanīmata* describes Banaras as a very beautiful and ideal city appearing almost like a *varṇaka* or priliminary sketch or model prepared by Viśvakarmā to satisfy the curiosity of Brahmā regarding the former's ability and capacity to create the three worlds.

त्रिभुवनपुरनिष्पादनकौशलमिव पृच्छतो विरिञ्चस्य ।
दर्शयितुं निजशिल्पं वर्णकमिव विश्वकर्मणा विहितम् ॥

Kuṭṭanīmata, 177.

The commentary says वर्णकं अनुकरणार्थं मूलभूतं चित्रम् । उक्तं च "रूपाधिशयकर्तॄणां प्रतिच्छन्दो हि कारणम्" इति ।

This *varṇaka* is of frequent occurrence in Sanskrit literature. Like a *varṇaka* sample of divine beauty sent to the earth was queen Jasamādevī

अदसीयविलासवत्यभूज्जसमादेव्यभिधानधारिणी ।
विधिना प्रहितेव वार्णिका त्रिदशस्त्रैणदिदृक्षुभूस्पृशाम् ॥

Hīrasaubhāgya, VI, 42.

The *Kathāsaritsāgara* similarly describes another beautiful damsel as a *varṇaka* prepared by Brahmā himself

जज्ञे च तस्या न चिरादनन्यसदृशी सुता ।
वेधसः सर्वसौन्दर्यसर्गवर्णकसन्निभा ।

Kathāsaritsāgara, VI, ii, p. 141.

and in the same way a large artificial lake appears as a *varṇaka* sample before creating the ocean

पार्श्वे तस्योत्तरे ते च मानसाख्यं सरोवरम् ।
प्रापुः समुद्रनिर्माणे विधातुरिव वर्णकम् ॥

Kathāsaritsāgara, VIII, iii, p. 256.

Even metaphorically the miseries experienced on earth are described in the *Rājataraṅgiṇī* as a *varṇaka* or sample taste of the tortures of hell.

अनुभाव्य न्यथां भाविनिरयक्लेशवर्णिकाम् ।
गणरात्रेण तं प्राणाः काङ्क्षितापगमा जहुः ॥

Rājataraṅgiṇī, IV, 655.

A *varṇaka* sample or taste of beauty from a beauty spot from the fair form of lovely woman is graphically presented in the *Gāthāsaptaśati*

दो अङ्गुल अकवाल अपिनद्धसविसेसणीलकञ्चुइ आ ।
दाओइ थणत्थलवण्णिअं व तरुणी जुवअजणाणम् ॥
[द्व्यङ्गुलककपाटकपिनद्धसविशेषनीलकञ्चुकिका ।
दर्शयति स्तनस्थलवर्णिकामिव तरुणी युवजनेभ्यः ॥]

Gāthāsaptaśati, VII, 20.

In the *Dharmaśarmābhyudaya* the *varṇaka* as a priliminary sketch of an artist is described in the verse

कान्तिकाण्डपटगुण्ठिता पुरा व्योमभित्तिमनु वर्णकद्युतिम् ।
तन्वतीस्तदनु भाविताकृतीस्तूलिकोल्लिखितचित्रविभ्रमम् ॥

Dharmaśarmābhyudaya, V, 5.

Srī Harsha in his *Naishadhīyacharita* uses another term, *hastalekha* for nearly the same thing and the commentary of Nārāyaṇa explains it clearly.

पुराकृतिः स्त्रैणमिमां विधातुमभूद्विधातुः किल हस्तलेखः ।

Naishadhīyacharita, VII, 15.

अस्यैव सर्गाय भगवत्करस्य सरोजसृष्टिर्मम हस्तलेखः ।
इत्याह धाता हरिणेक्षणायां किं हस्तलेखीकृतया तयास्याम् ॥

Naishadhīyacharita, VII, 72.

हस्तलेखमसृजत्खलु जन्मस्थानरेणुकमसौ भवदर्थम् ।
राम राममधरीकृततत्तल्लेखक प्रथममेव विधाता ॥

Naishadhīyacharita, XXI, 69.

The respective lines from the commentary in the three cases are clear on the point.

उत्तमशिल्पापेक्षया हस्तलेखस्यातिहीनत्वाद्भैमीजन्मनः पूर्वं यः स्त्रीसमूहो हस्तलेखोऽभूत्
स भैम्यपेक्षयाति हीनः, भैमी चातिसुन्दरीति भावः ।
अन्योऽपि पूर्वं हस्तलेखां करोति पश्चात् सुन्दरतरं वस्तु निर्माति ।
उत्तमशिल्पनिर्माणाय हि हस्तलेखः क्रियते ।

This term is also of frequent occurrence and it may be seen in the verse from *Hīrasaubhāgya*

वक्त्रं त्रिदश्या विजितात्यदर्शनिशामणिं प्रेक्ष्य हिरण्यगर्भः ।
सृष्टिं सिसृक्षुः किमहोऽनुरूपां विनिर्मिमीतेऽम्बुजहस्तलेखम् ॥

Hīrasaubhāgya, VIII, 157.

The commentary here says हिरण्यगर्भो ब्रह्मा अम्बुजैः सकलकमलकलापैः कृत्वा हस्तलेखम्, 'हस्तोलक' इति प्रसिद्धम् । विनिर्मिमीते कुरुते ॥

Whether styled *hastalekha* or *varṇaka* what is meant is a priliminary sketch for an artist and a model for a sculptor; and among the very few extant examples we know of such, those prepared by the Eastern Chāḷukya sculptor are most noteworthy. The practice of sculptors that we know from literature is here beautifully illustrated in his preserved examples by the sculptor of Chāḷukya Bhīma who prepared one for each temple he executed for the approval of his royal master. It is an eloquent testimony to the care and forethought of the Eastern Chāḷukya sculptor in the preparation of large edifices revealed in these examples preserved to posterity.

SCATTERED TREASURES OF SCULPTURE.

In Bhīmavaram near Sāmalkot, not very far from the famous Bhīmeśvara temple dedicated to Śiva is a modern looking construction, a temple for Vishṇu, styled Māṇḍavya-nārāyaṇa. In this the main temple which is absolutely modern does not concern us so much as the several fine sculptures of early mediaeval date fixed all round in the outer compound walls including the approach and the garden of the temple. Here hidden amongst bushes and shrubs and peeping from the walls are fine sculptures which represent the early phases of Eastern Chāḷukya art. The original temple dedicated to Vishṇu should have contained several carvings illustrating the *Rāmāyaṇa* and the *Bhāgavata*. In fact the surviving fragments here show clearly that there has deen a narrative series of sculptures of which only a few have survived to suggest what has been lost. There have been also other iconographic forms apart from incidents from the *Rāmāyaṇa* and the life of Kṛishṇa. The sculptures though worn or broken still reveal that the craftsman who prepared them was a master at his art and could produce vigorous carving. Here Rāvaṇa is shown seated in the *ālīḍha* posture of the warrior in action with his numerous hands brandishing the sword and other weapons with mighty fury and his cluster of heads looking ferocious (Pl. IX*b*). In the arrangement of the heads of Rāvaṇa here one can easily recall the line of Bāṇa

दशास्यचूडामणिचक्रचुम्बिन:

in the verse

जयन्ति बाणासुरमौलिलालिता
दशास्यचूडामणिचक्रचुम्बिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदस्त्र्यम्बकपादपांसवः ॥

Kādambarī, 1, 2.

wherein Rāvaṇa as a great Śivabhakta is described as having a circle of heads on the crown crests of which nestle the particles of dust from the feet of Śiva, a line that has also inspired exactly similar treatment of the disposition of Rāvaṇa's heads in the scene of Rāvaṇa's shaking Kailāsa at Ellora. When we understand the constant intercourse between the Rāshṭrakūṭas and the Eastern Chāḷukyas we can see the reason for this identical treatment of the figure. The *Rāmāyaṇa* and the *Mahābhārata* and the *Bhāgavata* have been an eternal source of inspiration for the decorative play of the sculptor on the surface of the walls of temples. The plinth of the Ellora temple has several lovely scenes from the *Rāmāyaṇa* and the *Mahābhārata* just as at Aihoḷe in the Durgā temple of early Western Chāḷukya date and the Gupta temple at Deogarh. This scene probably represents Rāvaṇa fighting Jaṭāyu. It is a favourite scene judging from the fact that it occurs both in early Western Chāḷukya sculpture as at Paṭṭadakkal in the Virūpāksha temple and in the Rāshṭrakūṭa Kailāsa temple at Ellora in almost identical form. As the sculpture here is fragmentary the rest of the scene showing Jaṭāyu is absent.

Another scene from the Rāmāyaṇa is suggested in the fragmentary carving of two princes under a tree with a monkey on it (Pl. IX *a*). This probably represents Rāma and Lakshmaṇa whom Hanumān approaches at the instance of Sugrīva. This sculpture reminds us at once of similar situation in the Javanese panels from Prambanan. Rāma is seated despondent with his hand in the *alapadma* attitude suggestive of wonder which is as much as to remark whether there could be a more unfortunate person than himself, and Lakshmaṇa standing beside him attempts comforting him. Hanumān seated on the branch of the tree is waiting to approach the princes.

Much more mutilated but still very significant is a panel representing the *veṇugāna* of Kṛishṇa playing the flute and holding the cows and cattle spellbound by his divine music (Pl. X *a*). The cowherd boys go into ecstasies and the cattle lift their heads up attracted by the soft strains of music. The jewelled waistband of Kṛishṇa with long central tassel is very characteristic of Rāshṭrakūṭa influence in Eastern Chāḷukya territory. But this element of decoration is all the more vivid and elaborate in every little detail of the *yajñopavīta*, the *udarabandha*, the waist-band, the *hāra*, the *keyūra*, the *kuṇḍalas*, the *vaijayantīmālā* and the *kirīṭa* of Vishṇu and the *hāra* and coiffure of Lakshmi in the Lakshmīnārāyaṇa figure which is also another fragment from here (Pl. IX *c*).

And yet another fragment shows Garuḍanārāyaṇa Vishṇu multi-armed seated on the shoulder of Garuḍa (Pl. X *b*). Though very much worn it still retains the grace of its original finish and the curves of the figures illustrate what a masterpiece it should have been when it was fresh from the sculptor's workshop. It recalls similar figures of Vishṇu on the Garuḍa of early date specially Garuḍanārāyaṇa from Rājgir and Deogarh. The temple of Vishṇu which was adorned by these carvings is unfortunately no more in existence. But the sculptures which probably represent a very early phase of Eastern Chāḷukya work must be assigned to the time of some early successors of Kubjavishṇuvardhana who was a great devotee of Vishṇu, *Paramabhāgavata*. It is not unlikely that the term Māṇḍavya is only a corruption of mānavya which is the *gotra* clan of the Chāḷukyas.

This early phase of art in the Eastern Chāḷukya realm is also represented by some more fine carvings from Vijayavāḍa which as one of their great seats was embellished from the earliest times by the Eastern Chāḷukyas with several temples of fine workmanship of which only some have survived.

In the Jammi doḍḍi there are some pillars of a *maṇḍapa* and some carved panels preserved which give a fine idea of the superior artistic work of the Eastern Chāḷukya sculptor (Pl. XI *a*). The capitals of these pillars with seated lions at the corners on either side of central projecting corbels facing the four directions are full of life and closely resemble similar animals with Western Chāḷukya and Rāshṭrakūṭa influence in Pallava and Choḷa territory, as for instance from Kāveripākkam and also the carvings of the Noḷamba school in the Chāḷukya style from Hemāvati in Anantapur district, the home of the Noḷamba rulers. The corbels of these pillars are most beautifully carved with very spirited figures of dancers and warriors on their front.

One of the panels here represents a number of musicians and dancers (Pl. XI *b*). All of them are denizens of the celestial spheres. A nymph towards the extreme left is playing a *vīṇā* along with her consort who also is thrumming the same type of instrument. Towards the right end there is similarly another pair of the celestials, a lady sounding the cymbals and the other playing the flute. In between these two pairs are three musicians, two drummers and one playing the cymbals. Above these figures a venerable sage distinguished by his matted locks and long beard is shown resting lying flat within a rectangular block. The sage is probably the famous Śātakarṇi who was doing penance lying absorbed in his aquatic abode in the lake Pañchāpsara where he was enticed through the aid of five celestial nymphs by Indra when he was alarmed at the severe penance of the anchorite who subsisted only on tender sprouts of grass like the deer of the forest. Kālidāsa in his description in the *Raghuvamśa* of the progress of the aerial car towards Ayodhyā places the *āśrama* of Śātakarṇī beyond that of Agastya and gives a graphic pen picture of the sage in his mansion below the waters of the lake not only listening to but absorbed in the music and sounding of the drum, the sweet notes of which reached the balconies of the celestial car itself.

एतन्मुनेर्मानिनि शातकर्णेः पञ्चाप्सरो नाम विहारवारि ।
आभाति पर्यन्तवनं विदूरान्मेघान्तरालक्ष्यमिवेन्दुबिम्बम् ॥
पुरा स दर्भाङ्कुरमात्रवृत्तिश्चरन्मृगैः सार्धमृषिर्मघोना ।
सामाधिभीतेन किलोपनीतः पञ्चाप्सरो यौवनकूटबन्धम् ॥
तस्यायमन्तर्हितसौधभाजः प्रसक्तसङ्गीतमृदङ्गघोषः ।
वियद्गतः पुष्पकचन्द्रशाला क्षणं प्रतिश्रुन्मुखरः करोति ॥

Raghuvamśa, XIII, 38-39-40.

Probably connected with the same story and as it seems in continuation of the earlier one just mentioned are two other panels representing dance and music (Pl. XII *a b*). One of these presents a beautiful dancer in a lovely *chatura* pose while another dancer stands towards the farthest end watching the movements of the other dancer to the sound of cymbals and the drum.

The other panel shows a woman playing a flute, one sounding the cymbals, and another a small hand drum while a dancer towards the extreme right dances in the *chatura* pose with her right hand in the *karihasta* and the left held in *patākā* suggestive of protection.

In all these panels the figures are all very animated and the movements full of life. The swaying of the heads by the drummers in the first panel, the heads thrown up in rhythmic consonance as the fingers sound the drums, the similar attitude of those playing the cymbals, the conscious enjoyment of the music as the flutist plays his flute and the *vīṇā* players nodding their heads in approbation remind us of the line

वीणावादनवेलाकम्पितशीर्षां नमामि मातङ्गीम् ।

Navaratnamālā, 6.

In the second panel the intense gaze of the drummer as he watches the correct timing of the cymbals in perfect consonance with the movements of the dancer whose swift swaying of limbs and movements of faces turning now this side and now the other shows expressively his appreciation as it were as he stands beside the other dancer who pulls herself up to gracefully stand still for a while absorbed in contemplation of the superior charm of this divine art of expression by gesture reminding us of Kālidāsa's wonder whether dance which he describes as an ocular sacrifice for pleasing the gods

देवानामिदमामनन्ति मुनयः कान्तं क्रतुं चाक्षुषम् ।

Mālavikāgnimitra, I, 4.

is more charming or the charming position of the dancer as she stands for a while not in action but in repose

नृत्तादस्याः स्थितमतितरां कान्तमृज्वायतार्धम् ।

Mālavikāgnimitra, II, 6.

The third panel shows even more vigorous figures, the dancer keeping pace with the drummers and musicians by her quick movements perfectly keeping the count of time. The dancer herself with her hands thrown about in a characteristically artistic manner reminds us at once of an earlier painting of the Pallava period of Mahendravarman's time from the Śittannavāśal cave of which this is a reversed type and also a similar figure of dancer from a famous panel in the story of Siddhārtha at Barabudur.

The musical scenes that abound in early Eastern Chāḷukya sculpture suggest the aesthetic appeal of the time and the great popularity of the fine arts, specially music and dance. There is, probably an exuberance of expression of musical appreciation in the prolific occurrence of scenes of musical orchestra, classical and folk dance, the latter in groups of damsels with pairs of small rods struck together to keep time and produce an effect of consonance with the swaying movements of the dancers separating themselves into pairs in the groups. The effect of rhythmic movement, perfect count of time and group discipline makes this *hallīsalāsya* or *kolāṭṭam* one of the most fascinating folk dances known in India.

In some panels occurring on the walls of the Malleśvara temple at Vijayavāḍa belonging to the time of Yuddhamalla the carvings which are not only full of vigour and animation but also elegant reflect the high aesthetic sense of the sculptor and his proficiency not only in his art but also in the allied arts of music and dance recalling the close connection between these arts as recorded in the early texts of *Chitrasūtra* like the line of the *Vishṇudharmottara*

नृत्यशास्त्रं समाचक्ष्व चित्रसूत्रं वदिष्यसि ।
नृत्यशास्त्रविधानेन चित्रं वेत्ति यतो द्विज ॥
अतोवं यो न जानाति तस्य नृत्तं सुदुर्विदम ।
न गीतेन विना शक्यं ज्ञातुमातोद्यमप्युत ॥

Vishṇudharmottara, III, i, 4, 5, 7.

The musicians are shown within a rectangular frame around which there is a group of damsels vigorously swaying their limbs and sounding the small wooden rods in consonance with their movement (Pl. XIII *c*). The *kolāṭṭam* which is so popular even here as a *deśi* group dance gained greater favour with the people with the lapse of time and the long plinths of the *maṇḍapas* of the Vijayanagar period all over as at Hampī repeat this motif in profusion suggesting the great popular appeal for the art and the atmosphere surcharged with this musical joy.

Another panel (Pl. XIII *b*) shows five musicians in a row all with right leg bent and left thrust back in an attitude of flying as usually celestial beings are often represented in carvings, the first playing flute, the second and third who are damsels sounding one a guitar-shaped *viṇā* and the other a pair of cymbals, and the last two playing a *viṇā* of the long and slender type.

Another panel of the same time represents graphically the fight of Narasiṁha with Hiraṇyakaśipu (Pl. XIII *d*). The doughty commanders of the demon king are shown engaging the martial ability of Vishṇu's incarnation. Trampled under his foot lies one, and fighting from the four directions with tireless energy are four others, one of them, probably the trampled one, is Hiraṇya himself. The umbrella is held up over Narasiṁha and the demon king even as in the case of Mahishāsura fighting Durgā in the Mahābalipuram

panel, in both these cases suggestive of the superior royal glory of the vanquished. Near the foot of Narasiṁha and imploring him to spare her spouse lying at his feet is the demon queen who was a model of chastity and devotion to her lord. This is a great masterpiece probably glorifying Narasiṁha better than any other representation of his of other schools of sculpture in the country.

To this same period may be assigned a fragment of carving found lying at the foot of the Pārthīśvara temple near the Krishṇā canal. It is a Śiva *gaṇa* exquisitely carved, with much of it mutilated, but still retaining something of its original finish to suggest how beautiful it should have been when complete (Pl. XIII *a*). The face is most expressive, the eyes elegantly carved and the hair in ringlets carefully arranged in artistic fashion around the head and decorated with a jewelled fillet. The ear-ornaments, necklet and *udarabandha* are all in perfect consonance with the decorative charm of this little *gaṇa* figure.

Close to it lies in three broken fragments a long pedestal of exquisite workmanship showing the respective *vāhanas* of the Mātrikās beginning with Brāhmī and Māheśvarī and ending with Chāmuṇḍā (Pl. XV *a*). These mounts of the mother goddesses, swan, bull, peacock, garuḍa, buffalo, elephant and jackal are so well proportioned and beautifully carved that they suggest what a marvellous group of exquisitely carved figures representing the deities has been lost. These figures show to what heights the Eastern Chāḷukya sculptor could rise even in the depiction of animal studies.

This dexterity of the hand of the Eastern Chāḷukya sculptor in portraying animals and his masterly study of the beast in its numerous forms is not only to be observed here but in the still earlier monolithic foreparts of elephants, one pair of which should have adorned a very early derelict temple at Vijayavāḍa, and is now preserved in the Madras Government Museum. The beautiful modelling of the temples and curved trunk, the natural folds of the flapping ears, and the straight and heavy forelegs fashioned by probably the same sculptor that wrought the monolithic *dvārapālas*, also preserved in the same Museum, rightly take a place with the magnificent elephants in the large group of carvings constituting the scene of Arjuna's penance at Mahābalipuram, and those constituting the long rows of animals supporting the heavy plinth of the stupendous eighth century monument of Kailāsa at Ellora which is a wonder of achievement in the art of the sculptor.

Originally found fixed on the Indrakīla hill but now brought down and set up near the Akkanna Mādanna cave is an inscribed pillar with carvings on all the four sides (Pl. XIV). This has been discussed and described and the inscription edited by Mr. Krishna Sastri. The inscription gives the several names of Arjuna and mentions how the pillar was set up at the place where Arjuna performed penance by the son of Kaliyama-Boyi of Pechchevāḍa named Trikoṭi Boyi who considered himself an incarnation of the Yaksha who accompanied Arjuna to the Indrakīla hill which he supposes to be the same as the mountain on which he established the pillar. The chieftain who erected the pillar was a contemporary of one or other of the Eastern Chāḷukya kings of about the ninth century A.D., to whom he was very loyal as the inscription records and the script displays the stage of evolution of writing about that period of history.

It is probable that the erection of this pillar and recording a belief that this was the place where Arjuna performed penance for the *pāśupata* weapon favoured the building a little later of the Pārthīśvara temple. Anyway the title Yuddhamalla borne by princes of the

line, the Mallesvara temple and the Pārthīśvara temple in the context of this pillar and the great popularity of the theme in early medieval sculpture all over the land shows the power of influence of this thought in the realm of the Eastern Chāḷukyas as well.

The story narrated in the panels on all the four sides of this pillar is one of the most popular in art and literature. It is that of Arjuna's effort to obtain the *pāśupata* weapon from Śiva as given in the *Mahābhārata* and made more popular in his lovely poetic ballad of the *Kirātārjunīya* by Bhāravi, the poet who lived in the days of Simhavishṇu Pallava and inspired the carver of Mahābalipuram to create his masterpiece of Arjuna's penance for the *pāśupata* weapon. Earlier even in Gupta sculpture as on the pillar from Rajaona now in the Indian Museum this popular story is narrated in sculptured panels. The Eastern Chāḷukya carving is only another version of what we find not only at Mahābalipuram but right in the Chāḷukya homeland at Paṭṭadakal in the Virūpāksha temple. The tremendous popularity of this theme is observed in the occurrence of a lengthy narration of a sequence of incidents from this story on the plinth of the early Choḷā *gopura* of the Rājarājeśvara temple in about 1,000 A.D. (Fig 23). The story was a great favourite with both sculptor and painter

C.S. del.

FIG. 23—Kirātārjunīya panels from the Bṛihadīśvara temple, Tanjore.

and many a temple of the Vijayanagar period has a narration of the Kirāta incident, one of the most noteworthy both in line and colour and in sculpture being from the temple at Lepākshī.[1]

The inscription on this pillar gives a gist of the story of the penance of Arjuna for the *pāśupata* weapon, how dwelling at Dvaitavana, Arjuna intensely felt for his brothers in distress, and intent on getting the powerful *pāśupata* weapon, and aided by Vishṇu, prayed to Mahendra, and on his advice, resorted to the Indrakīla hill, performed austerities, pleased Śiva, and from him obtained the *pāśupata* weapon. It also mentions how the Yaksha who then showed Arjuna the Indrakila hill was now born as Trikoṭi-Boyi, son of Kaliyama Boyi of Pechchevāḍa, and remembering his former birth and association with Arjuna set up this pillar. The qualities of Trikoṭi Boyi are also recounted. The inscription reads from bottom to top and is on two sides, north and south.

The panels on this pillar are in three rows and have to be followed in the sequence of north, west, south and east, one row after the other. The top row shows the three principal deities of the Hindu pantheon who are shown together in all early medieval temples as in those of the Vishṇukuṇḍins, Western Chāḷukyas and Pallavas and as described in inscriptions mentioning such temples like ब्रह्मेश्वरविष्णुलक्षितायतनम्. The first is Brahma, the next Śiva with his consort Pārvati and the third is Vishṇu and the fourth the symbolic *liṅga* form of Śiva which is actually enshrined in the Śiva cell in addition to the Somāskanda form of Śiva corresponding to the Brahma and Vishṇu figures in the adjoining cells of the many Pallava shrines of Mahendravarman's time So these figures of the top row should not be brought in as part of the story of Arjuna narrated in the panels below as these are distinct from the deities in the topmost panels.

So the absence of Mahendra and the presence of Brahma in the first panel of the first row should not puzzle the observer. Nor should the terms Brahman used in the verses of the *Mahābhārata* story

तेन त्वं ब्रह्मणा तात संयुक्तः सुसमाहितः ।

Mahābhārata iii, 37, 11,

and

तथा हसन्निवाभीक्ष्णं ब्राह्मणोऽर्जुनमब्रवीत् ।
न चैनं चालयामास धैर्यात्सुधृतनिश्चयम् ॥
तमुवाच ततः स प्रीतः स द्विजः प्रहसन्निव ।
वरं वृणीष्व भद्रं ते शक्रोऽहमरिसूदन ॥

Mahābhārata, iii, 37, 83-84.

be understood as referring to Brahma as it is distinctly there given that Mahendra appeared as an old sage who advised Arjuna to appease Śiva; and it is first sage Vyāsa and later Indra disguised as a sage who is referred to as Brahman in these verses.

[1] The popularity of the theme in sculpture and painting has been discussed at length by T. N. Ramachandran in his article on the Kirāṭārjuniya in Vol. XVIII of the *Journal of the Indian Society of Oriental*

Similarly the presence of either Vishṇu or Haragaurī or the Śivaliṅga should not be brought into the sculptural story narration ; specially the throwing of the flower garland by Arjuna on a small earthen mound he prepared to represent Śiva to assure himself of victory, as he felt his opponent invincible, and his wonderingly noticing that very garland on the head of the *kirāta* should not be brought in here simply because of the presence of the Śiva-liṅga in one of the topmost panels, as all the topmost panels do not logically fit in the story and as they excellently explain a scheme of representation quite distinct from the narrative in the panels below. It should here we remembered that the sculptor follows the story as given by Bhāravi rather than the story in the *Mahābhārata.*

The Yaksha mentioned in the inscription has no place in the *Mahābhārata* story though Bhāravi introduces this character as one who came to lead Arjuna to the Raivataka hill. The story of Bhāravi shows how Śiva was pleased when Arjuna caught him by his legs as he wrestled with him and then and there revealed himself and bestowed the longed-for weapon on Arjuna, and the worship of the Śivaliṅga by Arjuna and his recognizing Śiva in the *Kirāta* by those very flowers which were his offering in worship does not come in at all in Bhāravi's narrative. The great quality of a *malla* in Arjuna was the object of admiration for Śiva here and well may Bhāravi say

तपसा तथा न मुदमस्य ययौ भगवान्यथा विपुलसत्वतया ।
गुणसंहतेः समतिरिक्तमहो निजमेव सत्त्वमुपकारि सताम् ॥

Kirātārjunīya, XVIII, 14.

And the wonderful term *mahāhavamalla* used by the poet in the line

प्रववृतेऽथ महाहवमल्लयोरचलसञ्चलनाहरणो रणः ।
करणशृङ्खलसंकलनागुरुर्गुरुभुजायुधगर्वितयोस्तयोः ॥

Kirātarjunīya, XVIII, 8.

became a favourite title for several Chāḷukya monarchs.

The story begins on the north face in the middle tier immediately above the inscription and represents Arjuna doing severe penance standing on one leg but carrying his weapons about him as described in the legend.

The story goes that the ṛishis got frightened at the severe penance of the armed anchorite and resorted to Śiva to aid them in knowing the purpose of this great austerity. The middle tier of the western face shows Śiva and Pārvatī disguised as Kirāta and Kirātī with the bow prominently present in the hand of the divine hunter who starts to find out the purpose of Arjuna's penance.

The third panel of the story is the middle tier of the southern face where Arjuna is shown shooting Mūkā-ura, the demon who rushed towards Arjuna to kill him. The lower tier is devoted to the continuation of the inscription on the northern face.

The fourth in this series is the corresponding middle tier on the eastern face of the pillar where the Kirāta shoots an arrow on the selfsame boar and claims it as his to which Arjuna

objects pointing out that the shot of the Kirāta on game already aimed by him was against the rules of sportsmanship.

The scuffle that ensued is shown in the bottom panel on the western face. Śiva as Kirāta and Arjuna are depicted wrestling with great gusto and Pārvatī is watching the game. The boar, the cause of this dispute is down below where the *gaṇas* that followed the Kirāta according to the story watch with wonder the mighty combat of two great *mahāhavamallas*. It is here that Bhāravi praises Arjuna as having tripped Śiva the great victor of the Tripuras by catching his legs as he jumped

वियति वेगपरिप्लुतमन्तरा समभिसृत्य रयेण कपिध्वजः ।
चरणयोश्चरणानमितक्षितिर्निजगृहे तिसृणां जयिनं पुराम् ॥

Kirātārjunīya, XVIII, 12.

And so wondered Śiva the destroyer of all action at the great act of Arjuna in trying to throw him down on the ground

विस्मितः सपदि तेन कर्मणा कर्मणां क्षयकरः परः पुमान् ।
क्षेप्तुकाममवनौ तमक्षमं निष्पिपेष परिरभ्य वक्षसा ॥

Kirātārjunīya, XVIII, 13.

The next panel, the bottom one on the eastern face shows Śiva pleased and revealing himself in his true form to Arjuna who immediately bows to him

अथ हिमशुचिभस्मभूषितं शिरसि विराजितमिन्दुलेखया ।
स्ववपुरतिमनोहरं हरं दधतमुदीक्ष्य ननाम पाण्डवः ॥

Kirātārjunīya, XVIII, 15.

and that pleasure of Śiva wonderfully put by Bhāravi as Śiva's appreciation which was all the more for his might and skill as a wrestler rather than for his austerities

तपसा तथा न मुदमस्य ययौ भगवान्यथा विपुलसत्त्वतया ।

Kirātārjunīya, XVIII, 14.

The gift of *pāśupatāstra* is also presented in this itself as it is represented as a flaming object in a rectangular box held in his right hand which kneeling Arjuna with bent head and supplicant hands is receiving from the Lord.

A LEGACY OF MONUMENTS WITH SCULPTURAL WEALTH.

Midway between Sāmalkot and Rājahmundry is the village of Biccavolu which contains several important temples of the early Eastern Chāḷukya period. The village is named after a title of the king *Birudaṅkabhīma* who was no other than Guṇaga Vijayāditya III. In the vicinity of the village but in the fields stand three temples deserted and almost on the verge of decay and within the village another group of three temples still under worship.

Among the temples in the fields there is one larger than the others and which lacks profuseness in decoration though all the architectural features observed in other temples are present here also (Pl. XVI *a*). In this there is an almost total absence of figure sculpture as even the niches are bare and except for the carving of the *dvārapalas* on the door-jambs and Lakshmī on the lintel there is very little here of sculptural detail. Still from the point of view of architecture the features are very interesting for a study of Eastern Chāḷukya temple structure which follows the Drāviḍa type inspired by southern traditions. As observed both in Pallava and Western Chāḷukya territory, the *vimāna* here immediately brings to our mind the Pallava type which has been the main source of inspiration even for he Paṭṭaḍakal group and the famous Rāshṭrakūṭa monument at Ellora.

The *dvārapālas* here on the door-jambs lie also half-buried as the floor level has considerably risen constituted as it is of the earth from the field all around accumulated during the ages. In characteristic form one of the *dvārapālas* has his hip twisted in the *prishṭha-svastika* form while the other has just one leg crossing the other as he stands at ease like his other companion resting on his huge club (Pl. XV *b*). There is a snake in one of the hands of both the *dvārapālas* and a hand is held as usual in the *vismaya* pose of wonder (Pl. XV *c*). A lady attendant stands beside the *dvārapāla* in each case, the lady on the left being shown in side view, a tradition that is observed at Mahābalipuram in the case of several figures, which has tremendous artistic effect.

Beyond this and a little away and probably nearer the village and on its outskirts stands another temple which is in a very sad state of preservation (Pl. XVI *b*). Unlike the previous one which is bare of decoration by the introduction of animal and human motifs this temple has several figures which constitute valuable materi l for the study of the sculpture of the period. The three large niches that have the *mākara tōraṇa* decoration on top, a feature which is lacking in the former temple, have figures of Sūrya (Pl. XXVII *a*) and Vishṇu (Pl. XXV *d*) in them. On the tiers above there are several figures representing individual iconographic forms and motifs like the *mithuna* which are excellent material for study. The doorway of this temple has an unique feature as it shows the two river goddesses, Gaṅgā and Yamunā on either side, a feature that is absent in other temples of the period in this area (Pl. XVII). This view of Gaṅgā and Yamunā as guardians of the doorway which is very common in Gupta temples is known to have been brought along with the *Pālidhvaja* banner as symbols of sovereignty from the Yamunā-Gaṅgā doab by the Western Chāḷukya king Vikramāditya of Bādāmī through his son Vinayāditya who led a north Indian expedition and returned victorious. This was later appropriated by the Rāshṭrakūṭas, the political successors of the early Western Chāḷukyas. As the Eastern Chāḷukyas were eternally at feud with the Rāshṭrakūṭas, and as Guṇaga Vijayāditya was a king of this dynasty to whom, according to the inscriptions, even the Rāshtrakūṭa king Vallabha paid homage, he was, as the inscription says, the lord of the entire Dakshiṇāpatha including Trikaliṅga and won the symbols of the rivers Gaṅgā and Yamunā and the banner

Pālidhvaja which symbols of sovereignty the Rāshṭrakūṭas had inherited from their political predecessors. This fact gathered from the Sātalūru grant of Guṇaga Vijayāditya is sculpturally borne out by this new introduction in this temple which may be assigned to the time of this king. Other factors also point to this date. For instance the Gaṇeśa images which occur on the tiers of the *vimāna* show a single pair of arms (Pl. XIX *a*), a feature that can be observed not only in earlier carvings of Gaṇeśa in the Eastern (Pl. VII *ab*) and Western Chāḷukya territory but even also on the seal of Guṇaga Vijayāditya from Sātalūru (Pl. VIII). This seal is a beautiful work of art illustrating fine *makara* figures exactly like those from the *makara toraṇa* over the niches in this and the other temples and also as they occur as decoration for the *kūḍus* of horse-shoe shape (Fig. 24). Till the time of Guṇaga

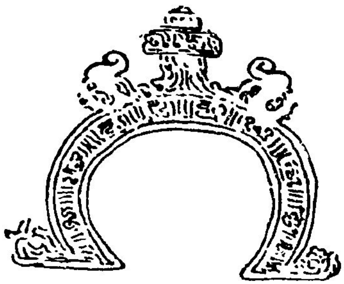

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FIG. 24.—*Kūḍu* from temple, Bhcavolu.

Vijayāditya the single pair of arms of Gaṇeśa continues though in his time the additional pair is also introduced and another masterpiece of about his time shows the additional pair of arms for a Gaṇeśa in the Golingeśvara temple (Pl. XXI) which should also be assigned to the time of Vijayāditya or slightly later.

Somewhat separately situated on the outskirts of the village is yet another temple (Pl. XVIII *c*) with features bearing close similitude to the one just described, having very similar central niches on the three sides with the *makara* decoration and with figures in them. One of these and a striking one is Śiva dancing in the *chatura* pose in his Naṭarāja form (Pl. XVIII *b*). Though the *śikhara* of this temple is unfortunately ruined and lost the material for the study of the architectural motifs of the Eastern Chāḷukya temple is very rich here. The *toraṇa* decoration on the niche (Pl. XXII *e*) which closely resembles the southern type as we find at Kāñchīpuram in the Kailāsanātha temple (Pl. XXII *a*) shows the floriated tail of the *makara* on either side, the cherub *Gaṇa* seated on the *makara* and an arch issuing from the mouth of one *makara* to meet the mouth of the other on the other side and there are rearing lions one on either side near the curled up snout of the *makaras*. The small carved central projection right above the lintel of the niche

is also very characteristic. All these features recall similar execution in the structural temples of Rājasiṁha in Kāñchīpuram and in the homeland of the Chāḷukyas at Paṭṭaḍakal.

The *kūḍu* is characterized by a greater profusion of the *makara* element introduced on it than in similar ones either from the Canarese or Tamil districts. Complete figures are shown in the *kūḍus* rather than peeping heads as in earlier Pallava and Chāḷukya counterparts. The row of *vyāla* busts is also characteristic here of the motif in the south. It is particularly to be noticed that there are *mithuna* figures on the tiers (Pl. XIX *a*) that recall similar motif from Orissan temples and the reason for this is clear as we are aware from history of the connection between the Eastern Chāḷukya rulers and Kaliṅga. It should be specially remembered that Guṇaga Vijayāditya was the overlord of Kaliṅga and the Gaṇeśa figure here on the tiers of the *vimāna* which should be assigned to his time (Pl. XIX *a*) shows the deity with a single pair of arms exactly as it is in the Sātalūr grant.

The row of geese under the eves as a motif which we find occurring at Mahābalipuram (Pl. XVIII *a*) is repeated in this monument just above the niches in the place where it ought to occur (Pl. XVIII *b*). The temple itself is in the southern style with several elements suggestive of northern influence through Orissa.

One such prominent feature here is the presence of Lakulīśa in exactly the same form as he occurs in Orissan sculptures (Pl. XIX *b*). It should be remembered that at Mukhaliṅgam even in the Eastern Gaṅga temples Lakulīśa is substituted for Dakshiṇāmūrti as this figure is a favourite one. Lakulīśa occurs so often in Orissan sculpture that it is no wonder this motif struck the imagination of not only the Eastern Chāḷukya sculptor but also the pious builder of the temple who wanted to have Śiva as the great teacher introduced in all his glory as in Orissa. Thus we have a form of Lakulīśa travelling south earlier than the one introduced two centuries later by that great conqueror who brought home Gaṅgā, the emperor Rājendrachoḷa, the son of Rājarāja the Great. This later image whose origin and significance is now forgotten is enshrined in a cell in the Tiruvottiyūr temple at Madras. Rājendra honoured the great Śaivāchāryas from the banks of the Ganges during his great expedition in quest of the Ganges, and being struck by this form of Śiva introduced it as he had introduced many other motifs from the north in South India. A forgetful posterity has styled this image in Tiruvottiyūr as Gaulīśa which though approximating the term Lakulīśa is still an obvious mistake for Lakulīśa.

We may now compare the Lakulīśa figure from Tiruvottiyūr (Pl. XIX *c*) with the one introduced from Orissa in the Eastern Chāḷukya temple. The *mudras* of the hand of the lower pair of arms are very significant in both. The hands are in the attitude of preaching which is so characteristic of Buddha in the *dharmachakrapravartana* attitude. In fact both these sculptures remind us at once of Buddha preaching the law at Sārnāth. In the

case of the sculpture from Biccavol the lotus on which he is seated with its long stalk flanked by figures at once recalls Buddha figures in similar attitude seated on lotus with a long stalk that penetrated to the nether world as the story goes, which the Nāgas tried to shake. We have such images at Amarāvatī and elsewhere and it would be interesting to compare this with that. This figure of Lakulīśa carries the *akshamālā* and the *kapāla* in his other two hands and the *laguḍa* or the long stick held against his shoulder is very characteristic of this icon; and it is interesting to find that this form was introduced south of Orissa two centuries before Rājendra brought it further south.

In the village itself there is a group of three temples dedicated to Śiva. The central shrine, which is the largest of the three is dedicated to Śiva known as Goliṅgeśvara and the adjacent ones also of Śiva are styled shrines of Rājarāja and Chandraśekhara. All the three temples belong to the same period and may be assigned to the time of Guṇaga Vijayāditya or slightly later. There is greater profusion here of sculpture (Pl. XXII *b*) than in the earlier discussed temples.

In the case of the Rājarāja temple there are three niches on all the three sides, one devoted to Gaṇeśa (Pl. XXIII *b*), another to Kārtikeya on peacock (Pl. XXVIII *a*) and the third to Mahishamarddinī (Pl. XXII *e*). The Chandraśekhara temple lacks such figures. The central shrine of Goliṅgeśvara has a wealth of iconographic material, as all around it, in niches and between pilasters, there are figures of Sūrya, Vishṇu, Vāyu, Indra, Agni, Bhikshāṭana, Brahma, Nāga with *kalaśa*, Skanda, Nāgī, Ekapāda, Gaṅgā, Chāmuṇḍā, Mahishamarddinī, Vṛishabhā, Kaṅkāla and Ardhanārīśvara. The general arrangement of these temples with their niches, *kūḍus*, pilasters, gargoyles, etc., can be understood by a look at a side view of the Goliṅgeśvara temple (Pl. XXII *b*). Some of the figures composing the *mithuna* motif and *surasundarīs* in *kūḍus* like the one from the Goliṅgeśvara from the *vimāna* top in threequarters view (Pl. XXIII *a*) remind us at once of similar Orissan figures and also those from Khajurāho.

In the *mukhamaṇḍapa* of the temple of Goliṅgeśvara are preserved two exquisite masterpieces of Eastern Chāḷukya sculpture, one representing Śiva and Pārvatī in the form known as Āliṅganachandraśekharamūrti, and the other, a seated figure of Gaṇeśa. Both these are great masterpieces. Unlike the usual Āliṅganachandraśekharamūrti in Southern India wherein the upper pair of arms are shown carrying the *paraśu* and the *mṛiga*, the axe and the deer, while the lower ones are in *abhaya* and in embrace on the waist of Devī, here in this sculpture (Pl. XX), one of the upper pair of arms carries the *śūla* while the other is in the *alapadma* attitude suggestive of wonder. The lower pair is in the same position as in similar images of Āliṅganachandraśekharamūrti. It is interesting to note the *antarīya* or the under-garment of Devī arranged in exactly the same manner as in the case of the early figures in the panel from Peddamudiyam. The *katisūtra* and the side

tassels, etc., are all in the usual Chāḷukya style characteristic of the south. The *yajñopavīta* is a broad ribbon with a loose ribbon knot, a feature to be noted in late Pallava, Western Chāḷukya and early Choḷa sculptures. The *jaṭāmukuṭa* of Śiva and the *karaṇḍamukuṭa* of Devī are after the southern tradition.

The Gaṇeśā image is an outstanding masterpiece (Pl. XXI). The *jaṭāmukuta* is here very clearly and beautifully fashioned in the northern tradition by the sculptor who has also adorned it with pearl festoons issuing from the mouth of a *siṁhamukha* used as a central decoration for the *jaṭāmukuṭa*. Lovely little *chāmaras* adorn the ears. There is a garland of bells on the neck as well as the feet. The *udarabandha* and the *nāgayajñopavīta* are shown. *The keyūras* are of the early type in the form of *ananta* coiled round the arm. There is an additional pair of arms which is a fresh introduction just about this time in this area. One of the hands carries the *akshamālā* while the other carries the *paraśu*. The other two hands carry the broken tusk and a vessel full of *modaka* on which Gaṇeśa is feeding himself. The short and stout but very well-marked features, the natural elephant's head, a prominent tusk, and above all the artistic excellence in this figure mark it out as a great masterpiece. The *prabhā* behind the *jaṭās* is another noteworthy feature in Chāḷukya sculpture.

In considering this Gaṇeśa image it would be interesting to see the different traditions pertaining to the image of Gaṇeśa all over the country during the different centuries. As may be seen from the figure illustrating these details not only does Gaṇeśa lack additional pair of arms in the earlier stages all over the country but also wears a simple elephant's head without any crown to adorn it. It is only later that first a small lotus decoration rises above his temples on the head and develops into the *jaṭāmukuṭa* in northern India, the *ratnamukuṭa* in the Chāḷukya area and the *karaṇḍamukuṭa* in the Tamil area. During the earlier stages we find that Gaṇeśa in the Eastern Chāḷukya territory lacks the crown and has just a lotus peeping out over his temples as in early specimens of this image in the Western Chāḷukya area and further north. But by the time of Guṇaga Vijayāditya the influence of Orissa is obvious and it may be noticed that the *jaṭāmukuṭa* is very prominent. The Chāḷukya tradition of bells is however observed here.

We may now consider the general disposition of the niche and the figures in the group of three temples with the Goliṅgeśvara shrine as the principal one. The *makara toraṇa* arch over the niche is exceedingly well represented in every case in this group of temples. We have only to compare this *makara toraṇa* decoration (Pl. XXII *e*) with similar ornamentation in early Pallava structural temples as at Kāñchī (Pl. XXII *a*). The *makara toraṇa* niche top in the Kailāsanātha temple at Kāñchī is, for example, excellent for comparison with the type occurring here. Several Western Chāḷukya *makara toraṇa* niche tops can also be brought in for comparison. The evolution of the *makara toraṇa* motif from the early Amarāvatī period has been already noticed earlier (see above) and the next stage of evolution of this decorative niche top may be easily seen by comparing the Kailāsanātha temple

makara torana with the *makara torana* of Mahendravarman's time. Comparison of this Pallava niche top with the one from these temples of the Eastern Chāḷukya would show the close similarity in every feature, the floriated tail, the gaping mouth and the curled snout of the *makara*, the dwarf rider on its neck, the arch issuing from the mouth of one and proceeding to the mouth of the other *makara*, the prancing lion near its snout, and the central-bud like projection and so forth.

Now to consider one of the motifs occurring within the niche ; in the case of Mahishamarddinī here, great achievement is suggested by two figures of cherubs flying above holding a crown over her which is as much as to say that she is crowned with success in achieving something great (Pl. XXII *e*). To understand this better we have to look to earlier representations of a similar nature. At Deogarh in the panel representing Gajendramoksha, the triumph of Vishṇu and his great achievement in rescuing the elephant from its foe, the Nāga is suggested similarly by devas fluttering above holding a huge crown on top within the niche (Pl. XXII *d*). This early Gupta sculpture only shows one of the stages of the development of this motif which goes back to greater antiquity. To comprehend this Gupta motif again we have to examine still earlier sculpture. In Sātavāhana carving of the second century A.D., the great renouncement of Siddhārtha which is another great achievement is similarly suggested by figures of *devas* fluttering above carrying in similar manner a crown. An excellent example of this type is among the treasures of Amarāvatī sculpture (Pl. XXII *c*) in the British Museum *

Durgā is here repeated in another niche (Pl. XXII *b*). She is in the northern style piercing the buffalo demon with her *śūla* holding up the sword to strike the neck of the buffalo from which is issuing the demon. Her left foot tramples the buffalo demon as she stands in warrior attitude. It is not Durgā of the southern type, as we find her in action at Mahābalipuram or Ellora mounted on her lion and striking the buffalo demon, or standing at ease on the cut head of the buffalo as is also usually seen in the south. This tradition of representing Durgā trampling and cutting the buffalo is already noticed even in the early Peddamuḍiyam plaque (Pl. I *a*), is observed in several Western Chāḷukya figures, and in the Eastern Chāḷukya area also the form obtains.

In one of these niches the Gaṇeśa figure is found (Pl. XXIII *b*) in very much the same fashion as the Gaṇeśa preserved in the *maṇḍapa* of the Golingeśvara shrine.

Vishṇu is twice represented carrying the *śaṅkha* and *chakra*, the lotus and the club, and wearing the *vanamālā* and other ornaments, but still simpler than the more elaborately decorated later figures from Orissa, the tradition of which area in representation of this icon is however followed here (Pl. XXIII *c*, XXV *d*). In Orissan sculpture of Vishṇu of the

* The Amarāvati sculptures in the British Museum have recently been studied by Mr. Barrett whose valuable book on this collection has now been published by the British Museum

mediaeval period there is a combination of the southern and northern elements (Pl. XXXI *c*). The *śankha* and *chakra* are carried in the normal way as in the south in the upper pair of arms, and the lower left hand rests on the *gadā*. Unlike as in North Indian sculpture from Bengal, Bihar, Uttar Pradesh, Rājasthān and other places where the spiral of the conch is held downwards it is here held the opposite way as in the south. The *chakra* however in Orissan sculpture has the central tassel issuing in zigzag fashion from the wheel, a feature that is observed in North Indian sculpture. It is held by the fingers in the peculiar manner observed in North Indian sculptures and not in the manner as it is held in South India. The hand resting on the club is reminiscent of southern tradition as in North Indian sculpture the *gadā* is held up in the hand. Another important feature to be noticed in the case of the Orissan Vishṇu is that he wears the *uttarīya* which is suggested in flowing lines as covering the chest diagonally with one end of it resting on the shoulder encircling it in semicircular fashion. The *kaṭisūtra* has a central tassel composed of a chain-like decoration. The loops and central tassel are no doubt observed in Chāḷukya sculpture all over but this chain-like decoration composed of links is peculiar to Orissa.

In the Eastern Chāḷukyan representation of Vishṇu some of these interesting features may be observed. In the case of the *chakra* however it is a plain wheel-like thing with circular decorations instead of the stumpy artistic spokes observed in Orissan sculpture. The central tassel issuing flame-like in a zigzag fashion is absent in the Eastern Chāḷukya *chakra*. The hand resting on the club is in much the same fashion. The *uttarīya* of cloth with lines suggesting the folds is very much after the Orissan type. The long *yajñopavīta* and the *vanamālā* are all important for comparison.

In the case of the representation of Sūrya in the niche from the Goliṅgeśvara temple (Pl. XXIII *d*) there are lotuses presented in both his hands as usual but the noteworthy feature here is that he is attended by Daṇḍa and Piṅgala, wears top boots and between his feet is seen the charioteer Aruṇa, which form a characteristic of all North Indian representations of the Sun god. It is interesting to note that unlike as in South Indian sculptures and Western Chāḷukya representations of Sūrya where the god has his feet bare, he is here represented with shoes, a tradition that is observed in Orissa and of which the famous Koṇārak Sūrya is a fine example (Pl. XXXI *b*).

Chāmuṇḍā in one of the niches here (Pl. XXIV*c*) is very much after the Orissan type which is itself closely allied to other figures of the kind from elsewhere in North India, as for instance from Bihar (Pl. XXXII *b*). She is seated on the *pretāsana*, a corpse which jackals are tearing and eating with gusto. One of her hands is in the *tarjanī*, an attitude of threatening and commanding silence and awe and this *tarjanī* finger is just placed on her lips to suggest an atmosphere of awe. Her face is shrunk like her body revealing her as almost a skeleton and

on her shrunk belly is the indistinct mark of a scorpion suggesting the pangs of hunger and indicating her terrific aspect as Kriśodarī. She carries the *khatrāṅga*, a weapon composed of bone, a long bone handle with the human skull fixed towards one end. Her *kapāla* skull cap bowl, the *khaṭvāṅga* weapon, the sword, the peculiar *tarjanī*, her bundled up hair, her peculiar seated posture, and the hide of the elephant, usually associated with Chāmuṇḍā, shown above her in a manner similar to Bhairava from Orissa, all combine to make it a really terrible concept. As it is in this fashion that this sculpture occurs in Orissa also, the source of inspiration for this Eastern Chāḷukya sculpture is not far to seek for. In passing it may be noticed that the tradition of representing the *gajājina* over Bhairava, in a manner to suggest the contour of a standing elephant above, long and drooping, as the hide should be, as seen in Orissan carvings, a fine example of which is preserved in the Indian Museum, is exactly so repeated in the case of Chāmuṇḍā also in Orissa. It is interesting to compare with this a sculpture in the Indian Museum of Chamuṇḍā from Bihar wherein the hand in *tarjanī*, the emaciated form of the goddess and the scorpion in the belly are very clear.

In two other niches Kaṅkāla and Bhikshāṭana are represented, one receiving food from a Ṛishipatnī (Pl. XXIV *a*) and the other standing with an attendant (Pl. XXV *a*), both of them carrying *mayūrapichha* or the peacock-tail bunch in hand. The *mayūrapichha* is a very great favourite in Orissan sculpture and the influence of Kaliṅga tradition here is obvious.

Śiva as Ekapāda occurs in another niche in the Goliṅgeśvara temple (Pl. XXV *c*) and it should be observed here that this deity standing on a single leg is very frequently met with in Orissa rather than elsewhere. It is interesting to compare this image with similar representation from Mukhaliṅgam and several other places in Kaliṅga.

In yet another niche there is a seated figure of a goddess with bovine head (Pl. XXIV *d*). Among the sixty-four Yoginīs from Bherāghāt, Suṭnā and other places in Central India the form of Devī with the bovine head as one of the Yoginīs is noteworthy and in the long description of the thousand names of Lalitā—*Lalitāsahasranāma*—Gomātā is specially mentioned. It is the concept of Gomātā which this figure represents in sculptural form. The carving of similar figures from Suṭnā now preserved in the Indian Museum with an inscription on its pedestal mentioning it as Vṛishabhā is interesting for comparison (Pl. XXXII *c*) as traditions seem to have flowed from the Haihaya area also from Central India into Eastern Chāḷukya territory.

In yet another niche there is Ardhanārīśvara shown here (Pl. XXV *b*). The half of the figure representing Śiva has two arms, one carrying the *śūla* in the tradition of North Indian sculpture. There is only one arm on the side of Devī and this carries either a flower or mirror. The feet rest one on the bull and the other on the lion as these two animals are respectively the *vāhanas* of Śiva and Devī. The *jaṭā* is arranged in a bundle on one side and

on the other the *dhammilla* of Devī is arranged in beautiful feminine coiffure fashion. The sculptor has taken great care to represent the contour line of the figure on both sides with special attention to narrow the waist, widen the hip, droop the shoulder, amplify the breast, add a charming smile to the face on the feminine side with corresponding effect of masculine form on the other. This is a great masterpiece indeed. The bringing together of bull and lion together here is also reminiscent of sculpture from North India where it is common. Here Skanda appears twice in the niches, one in the Rājarāja temple (Pl. XXVIII *a*) and the other in the Goliṅgeśvara temple (Pl. XXVI *b*). He is seated in one and standing in another. In one the peacock vehicle is shown down below his master's couch as he is seated and in the other it is shown stretching out its neck as it stands behind him for fondling the hand of Skanda held out to it. The seated figure carries not only a spear like the other standing one but also a cock which is so characteristic of Skanda. Skanda in his Gurumūrti form is known to have explained to Brahma the meaning of *praṇava*; and to suggest this Ṛishis are shown at his feet awaiting to be enlightened regarding the significance of *oṃkāra*. The seated figure of Skanda (Pl. XXVIII *a*) which so closely resembles similar Kaliṅga figures may be compared with a carving from Mukhaliṅgam of the Eastern Gaṅga school (Pl. XXVIII *b*).

The standing figure of Skanda is a very charming one and the representation of the peacock with its stretched out neck is very natural and free from any convention (Pl. XXVI *b*).

Among the sculptures from the niches there is one of Brahma with attendants on either side of him (Pl. XXVII *b*). He is standing on a lotus supported by three dwarfish figures which may be taken as the *Trayīvidyā* or the three *Vedas*. Brahma's face here is in youthful fashion following the southern tradition and there is neither beard nor paunch which is observed in Northern Indian mediaeval sculpture.

Yet another sculpture from the walls of the Goliṅgeśvara temple is one of Gaṅgā standing gracefully with a *mayūrapichha* or peacock feather fan in her left hand and a vessel in her right hand (Pl. XXVI *a*). An attendant figure is holding an umbrella over her. The significance of Gaṅgā image in Eastern Chāḷukya sculpture has already been noticed (see above).

Some loose sculptures of great beauty lying in the courtyard of the Goliṅgeśvara temple suggest what a wonderful group of Saptamātṛikā has been lost of which only these few remain. One of them is Chamuṇḍā represented with very fearful face and form seated on a corpse on which a jackal is feeding with gusto (Pl. XXIX *a*). She wears a *muṇḍamālā* and *yajñopavīta* composed of human skulls, her necklace is a fearful snake, from her ear lobes issue snakes with raised hoods, her matted hair is spread about as a huge mass of frizzled locks encircling her head and have human skulls as decoration. Her sunken eyes,

gaping mouth and frightful tusks strike terror. In her rihgt pair of arms she has a *khaṭvāṅga* and the sword, in the left pair a huge cobra and a skull cap from which to drink blood. She has a sunken belly and the contours of the ribs graphically present her emaciated form.

Another charming figure is that of Kaumārī seated on a pedestal against which is shown her vehicle, a peacock (Pl. XXIX *b*). The figure is a very lovely one showing the youthful goddess wearing the *karaṇḍamukuṭa*, necklace, armlets and bracelets and *yajño-pavīta* running over her right arm. The central tassel so characteristic of Chāḷukya figures is here very prominent dangling from the *kaṭisūtra* and the folds of the *nīvībandha* of her garment issuing from above the waistzone is very artistically displayed. The *pāśa* and *vajra* are prominently shown in her upper arms. While one of these is held in the fingers in the *kartarīmukha* attitude the other is held in normal fashion. One of her right hands is in *abhaya* and the other is resting on her knee. The decorated *śiraśchakra* behind her head is prominent. The face of the goddess is very charming and it is one of the finest sculptures of the time of Guṇaga Vijayāditya.

The Vīrabhadra accompanying the Saptamātṛikā group is also fortunately preserved for us (Pl. XXX *a*). Śiva is seated with one leg bent on the seat and the other resting on the ground. At his feet and below the seat is seated his vehicle the Nandi bull with its face turned to gaze lovingly at the feet of his master. The *jaṭās* of Śiva are arranged in artistic fashion as a crown. There are *kuṇḍalas* on his ear lobes shaped like lotus buds like similar ones in very early Pallava and early Western Chāḷukya sculptures. The broad necklace is composed of strands of pearls, and the *udarabandha* is similarly composed. The *yajñopavīta* runs in ribbon shape in three strands over his right arm as in the case of early Western Chāḷukya figures from Aihoḷe (Pl. XXXI *a*). It is very interesting to compare this feature as it points to the persistence of early traditions from the homeland even after some centuries. The *keyūra* or the armlet is similarly shaped in the *ananta* fashion entwining the arm in the early Aihoḷe fashion. Śiva carries the *akshamālā* and *śūla* in his upper pair of arms while the other two are in the *tripatāka* attitude This rather uncommon but artistic *nāṭyahasta* chosen for representing *abhaya* and *varada* by using the *tripatāka* suggests the artistic mind of the sculptor who has chosen to speak in dance gestures. The *śiraśchakra* is present here as in the case of Kaumārī. This is also a fine specimen of the Eastern Chāḷukya art of the ninth century.

Closely resembling the Naṭarāja in the niche of one of the temples in the fields of the Biccavoḷu village is another image of the same form which was found under a tree neglected and uncared for and is now preserved in the Eastern Chāḷukya bay of the Madras Government Museum (Pl. XXX *b*). A noteworthy feature of this form of Śiva is that though there are only four arms as in the southern representations of Naṭeśa the dance itself is in the *chatura* mode as in the sculptures from other parts of North India and the Deccan

but more important than everything else is the *ūrdhvaliṅga* of Śiva. This shows the influence of northern tradition again. It should here be specially noted that this feature is invariable in representations of Śiva fromBengal, Orissa and elsewhere. Even in representing Ardhanārīśvara, as for instance, in the famous one from the Rājshāhi Museum the Śiva half shows the *ūrdhvaliṅga* and it is unnecessary to state that in the case of Hara-Gaurīs of the Pāla period this *ūrdhvaliṅga* is clearly shown as a characteristic of Śiva. To understand this tradition we have to see earlier sculpture, as for instance, the inscribed Hara-Gaurī from Kauśāmbī belonging to the transitional period from Kushan to Gupta, wherein the *ūrdhvaliṅga* aspect is as prominent as the *virūpāksha* third eye in the forehead, not across the forehead but along it the whole length. Śiva carries the *śūla* here and the emphasis on the *śūla* rather than on the axe and deer is again a characteristic of northern sculpture found here.

The premature death of his valient son Irimartigaṇḍa on the battle-field just at the moment of victory, and his long rule of several years with a number of battles which had to be fought all along, made Chāḷukya Bhīma turn his eyes to the Almighty in a different angle of vision, and being himself a patron of art and literature, he dedicated the skill of his sculptors to the service of God by building temples of Śiva. One of them is the famous shrine at Drākshārāma in the Godāvarī delta and it is named Bhīmeśvara after the king. In this temple a very noteworthy sculpture which may ordinarily be missed as it is situated near the steps leading to the large tank is a slab dedicated to the Saptaṛishis and Arundhati (Pl. XXXIII *a*). It should be remembered that several of the temples in Andhra are associated with ṛishis and even further south we have several instances of temples associated with sages. Here there are eight miniature shrines in the plaque with the *śikhara* carved in Orissan style which again shows northern influence from Kaliṅga in this area as Guṇaga Vijayāditya was an overlord of Kaliṅga also. In these shrines in order may be seen Atri, Bhṛigu, Kutsa, Vaśishṭha, Arundhatī, Gautama, Kaśyapa and Aṅgiras. The ṛishis are all simply dressed and have their huge locks of *jaṭā* bundled up in big knots over their heads, wear a long beard, and, as all of them are compassionate towards all beings, their right hand is in *abhaya* and the left hand carries the *kuṇḍikā* or water vessel. The only difference in the case of Arundhatī is that she wears feminine dress and is of more slender proportions. This sculpture is probably one of the most important from the point of view of the study of the Saptaṛishis, as no other earlier representation of the seven sages is so far known.

The temple at Drākshārāma possesses a huge Nandi of excellent workmanship which is as beautiful as, if not even more than, the one in Bhīmeśvara temple at Bhīmavaram near Sāmalkoṭ which is also a construction by Chāḷukya Bhīma. A noteworthy carving here in this temple is the small miniature shrine which was prepared by the architect of the temple to give the king an idea of how the structure would look when finished (Pl. XXXIII*b*). This miniature model is also represented at Bhīmavaram near Sāmalkoṭ where in the shrine

of Bhīmeśvara a similar miniature model is found with carvings on all sides (Pl. XXXIV); and here again the rishis and their importance is emphasised on the plinth portion.

The tradition from the Western Chāḷukya homeland of the bracket figures of *surasundarīs* which we find in profusion from the time of Bādāmī till the late mediaeval period in not only later Western Chāḷukya temples as at Kuruvaṭṭi and other places but also in Hoysaḷa temples from Belūr, Haḷebīḍ and other places and in Kākatīya shrines as from Pālampeṭ, Wārangal, etc., is not altogether forgotten in Eastern Chāḷukya territory, as here at Drākshārāma, as one enters the temple, one finds miniature bracket figures very much worn but still suggesting how the tradition was kept up. The *maṇḍapa* in the tank, the water pavilion for the festival of the barge in *Vasanta* or spring, brings the Eastern Chāḷukya temple in a line with the several South Indian ones where this again is a special feature.

In the Bhīmeśvara temple at Bhīmavaram near Sāmalkoṭ, as already remarked, the Nandi is a very fine one (Pl. XXXV *c*) characterised by long garlands of bells which is a special noteworthy factor in the case of bulls of the Eastern Chāḷukya period, a tradition derived from the homeland in the west. Vijayavāḍa abounds in a number of Nandis like this and one such found at Gangaikoṇḍachoḷapuram (Pl. XXXV *b*) so different from the rest of the sculptures around it and so exactly like those of the Eastern Chāḷukya school confirms in a strange way the conquest of Vengi by Rājarāja and Rājendra, the great Choḷa emperors, and it is one of those carvings like several others from elsewhere brought home as trophies by Rājendra that occurs in the shape of this bull in the shrine adjacent to the large one at Gangaikoṇḍachoḷapuram. This is well worth comparing with the bull from Bhīmavaram.

The pillars of the *maṇḍapa* wherein the Nandi is housed are decorated with carvings illustrating the musical joy which was such a feature in the Eastern Chāḷukya kingdom about the time. Here the *deśi* dance known as *koḷāṭṭam* is depicted where the dancers in groups divided themselves into pairs to strike and keep time with small wooden rods as they swayed their limbs in dance movements (Pl. XXXV *a*).

The Eastern Chāḷukya period was one of intense martial activity no doubt but it was also the time when art and literature were given an impetus. It was during the time of the Chāḷukyas that the Telugu language was fostered; and the earliest Telugu poetry is in Eastern Chāḷukya inscriptions; and the birth of the great Telugu epic *Mahābhārata* was at the instance of that great Eastern Chāḷukya king, who is even now the darling of the Andhras, Rājarājanarendra, whose preceptor Nannayabhaṭṭa wrote at his instance for the benefit of the people, in a language that they could understand, in the Telugu of the time, from the original text of the epic in Sanskrit. It was similarly successive Eastern Chāḷukya kings from the time of Kubjavishṇuvardhana that fostered the art and culture

of their realm, Vijayāditya II Narendramṛigarāja who constructed a hundred and eight Śiva temples as a thanksgiving for his success in his hundred and eight battles, Guṇaga Vijayāditya III who several decades later continued the martial glory of his ancestor Vijayāditya II, and Chāḷukya Bhīma, the worthy nephew of Guṇaga Vijayāditya. This artistic activity of the king inspired other noblemen also in the land to engage themselves similarly and the Pārthīśvara temple on the Indrakīla hill was, as the inscription records, built by Chattapa, a chieftain of the time of Chāḷukya Bhīma. Even kings of the collateral line who were quarrelling all the time with the regular line of kings and causing confusion in the country added further to the beauty of the realm specially at Vijayavāḍa, the favourite town, by beautifying it by the erection of new temples as Yuddhamalla did. Thus the story of sculptural activity in Andhra during the time of the Eastern Chāḷukyas is a fascinating one and it reveals the trends in the sphere of art in the mediaeval period, as the history of mediaeval art in Andhra is only the history of Eastern Chāḷukya art.

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PLATES.

PLATE I.

(a) Plaque showing Gaṇeśa, Brahma, Narasiṁha, Śivalinga, Vishṇu, Lakshmi, Haragauri and Nandi, Śrī as Śrīvatsa and Mahishamardinī, Peddamuḍiyam, Cuddapah district.

(b) Śiva with Pārvatī, Skanda, Gaṇeśa, Nandi and attendant figures, Māḍugula, Guntur district.

a

b

PLATE II.

(*a*) Śiva and Nandi, Museum, Vijayavāda.

(*b*) Vishṇu, Māḍugula, Guntur district.

(*c*) Brahma, Māḍugula, Guntur district.

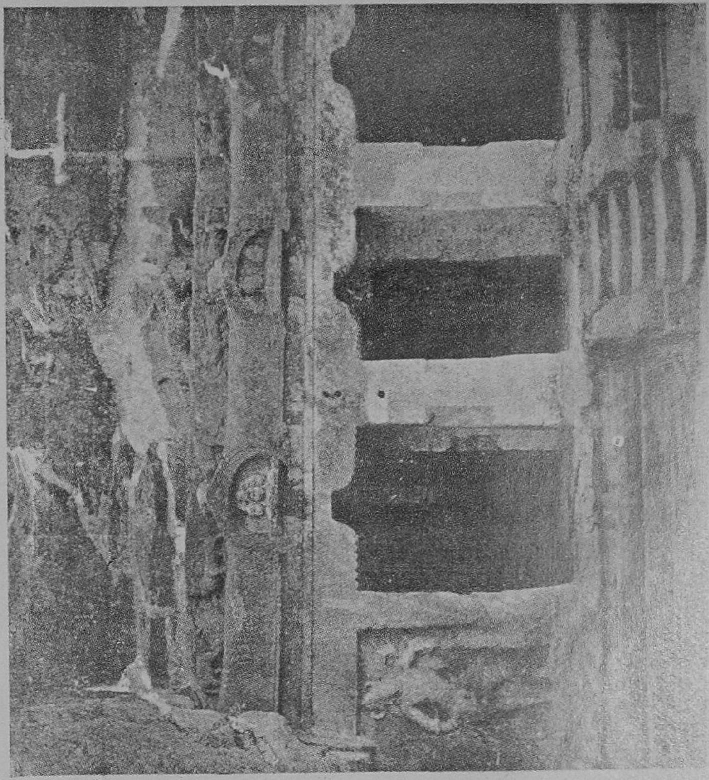
a

b

c

PLATE III.

(*a*) Horned *dvārapāla* from Mogalrājapuram cave, Vijayavāḍa.
(*b*) Mogalrājapuram cave facade, Vijayavāḍa.



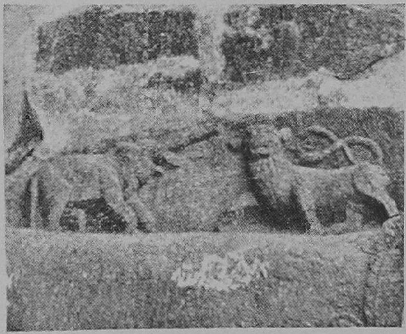
b

a

PLATE IV.

(*a*) Naṭarāja from the top of Mogalrājapuram cave.
(*b*) Elephant and lion from the animal frieze in Mogalrājapuram cave, Vijayavāḍa.
(*c*) Brahma from *kūḍu*, Mogalrājapuram cave, Vijayavāḍa.
(*d*) Vishṇu and Lakshmī from *kūḍu*, Mogalrājapuram cave, Vijayavāḍa.
(*e*) Śiva and Pārvati from *kūḍu*, Mogalrājapuram cave, Vijayavāḍa.

a



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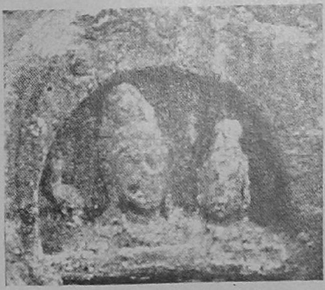


e

PLATE V.

(*a*) & (*b*) *Dvārapālas* from Vijayavāḍa, Madras Government Museum, Madras.

b

a

PLATE VI.

(*a*) Inscription on the back of *dvārapāla* (Plate V, a). Reads: *Guṇḍaya* : *vegināthu veḷaṇḍu* and has incised drawing of *pūrṇaghaṭa* below the inscription.

(*b*) Eastern Chāḷukya seal from the Sātalūru grant of Guṇaga Vijayâditya III with the legend " *Tribhuvanaṁkuśa* ", Madras Government Museum, Madras.

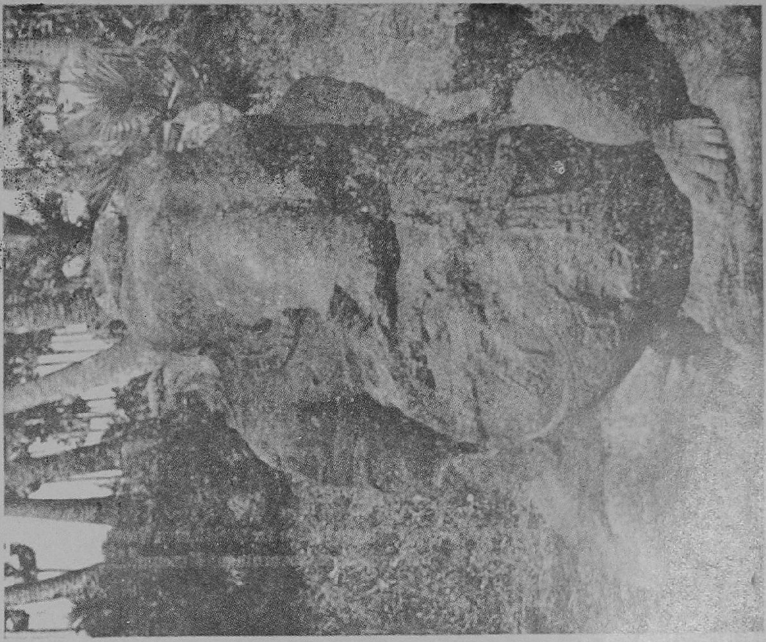
a

b

PLATE VII.

(a) Gaṇeśa from Vijayavāḍa, Madras Government Museum, Madras.

(b) Monolithic Gaṇeśa in the fields, Biccavolu, East Godāvari district.

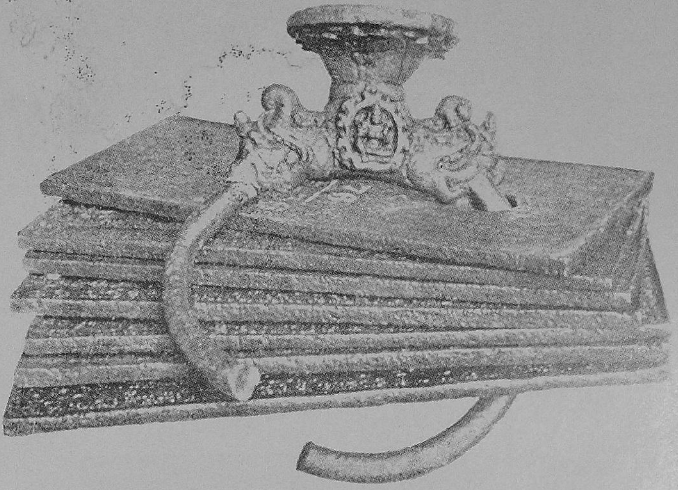


b

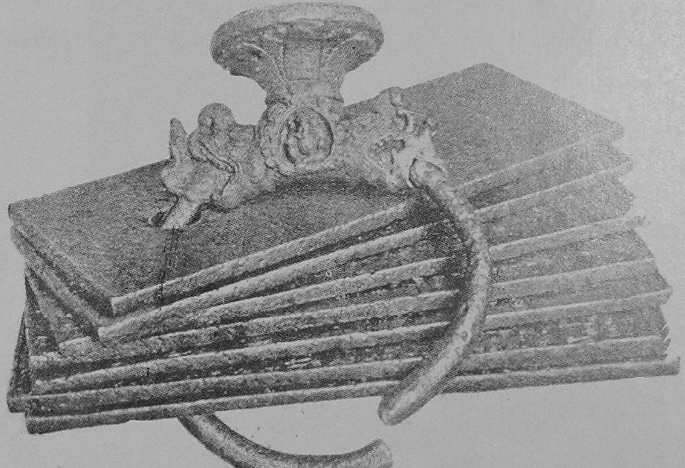
a

PLATE VIII.

(*a*) & (*b*) Two views of the seal of Gunaga Vijayāditya from Sātalūru showing Gaṇeśa on one side and Lakshmī on the other, Madras Government Museum, Madras.



a



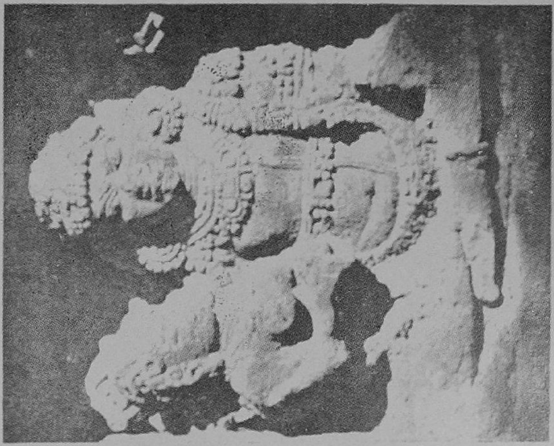
b

PLATE IX.

(a) Rāma, Lakshmaṇa and Hanumān, Māṇḍavyanārāyaṇa temple, Bhīmavaram, East Godāvarī district.

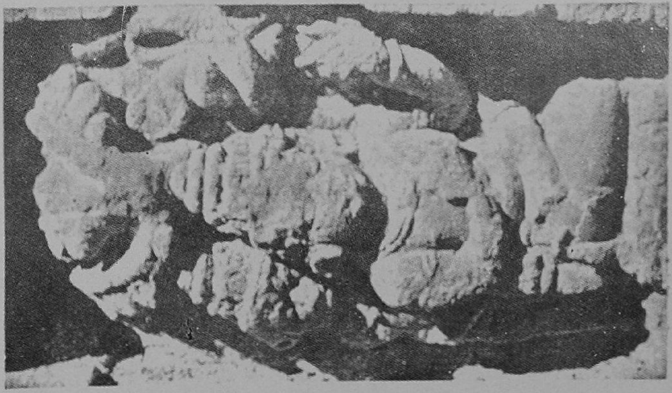
(b) Rāvaṇa, Māṇḍavyanārāyaṇa temple, Bhīmavaram, East Godāvarī district.

(c) Lakshmīnārāyaṇa, Māṇḍavyanārāyaṇa temple, Bhīmavaram, East Godāvarī district.



c

b

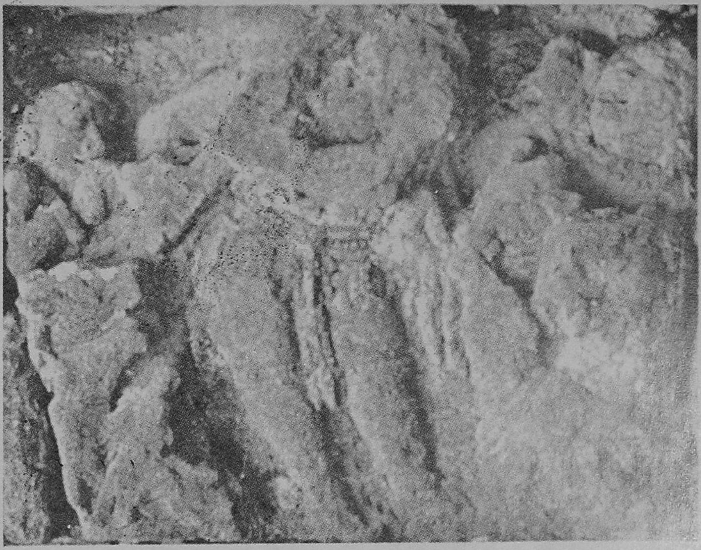


a

PLATE X.

(a) Veṇugopāla amidst cows and cowherds, Māṇḍavyanārāyaṇa temple, Bhīmavaram, East Godāvarī district.

(b) Garuḍanārāyaṇa, Māṇḍavyanārāyaṇa temple, Bhīmavaram, East Godāvarī district.



a

b

PLATE XI.

(*a*) Pillar capitals from *maṇḍapa*, Jamidoḍḍi, Vijayavāḍa.

(*b*) Sage Śātakarṇī and celestial musicians, Jamidoḍḍi, Vijayavāḍa.

a

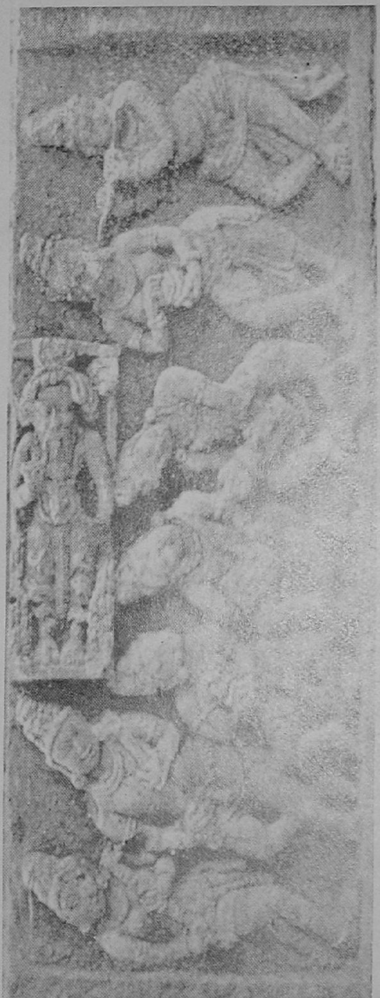
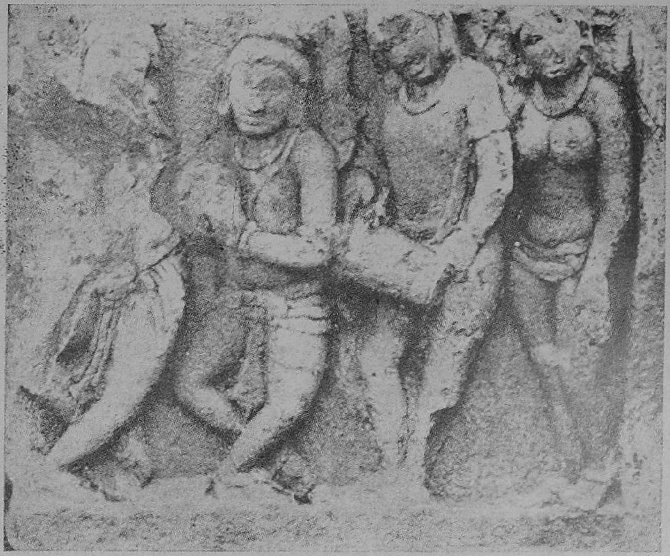


PLATE XII.

(*a*) & (*b*) Musicians and dancers, Jamidoḍḍi, Vijayavāḍa.



a

b

PLATE XIII.

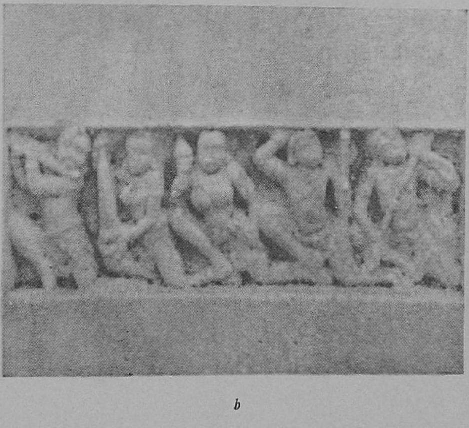
(a) Śivagaṇa near Pārthīśvara temple, Indrakīla hill, Vijayavāḍa.

(b) & (c) Musicians and dancers from the Malleśvara temple, Vijayavāda.

(d) Narasimha in action, Malleśvara temple, Vijayavāḍa.

a

c



b

d

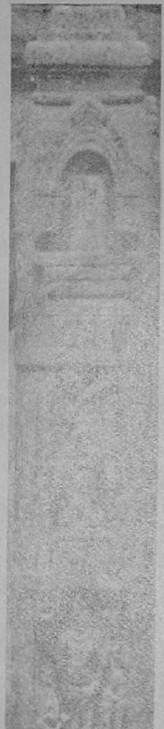
PLATE XIV.

(a) to (l) Kirātārjuna pillar near Akkannamādanna cave, Vijayavāda.

a

b

c



d

PLATE XV.

(*a*) Long pedestal for Saptamātṛkās showing their respective *vāhanas* in the proper order from near Pārthīśvara temple, Indrakīla hill, Vijayavāda.

(*b*) & (*c*) *Dvārapālas* with attendant figures on the door jambs of the large temple in the field (Pl. XVI-*a*), Biccavolu, East Godāvarī district.

a

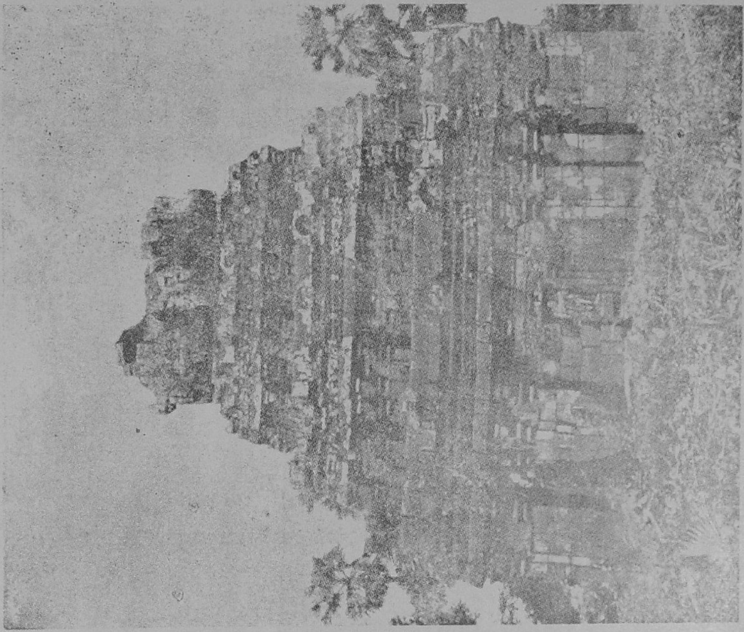
b

c

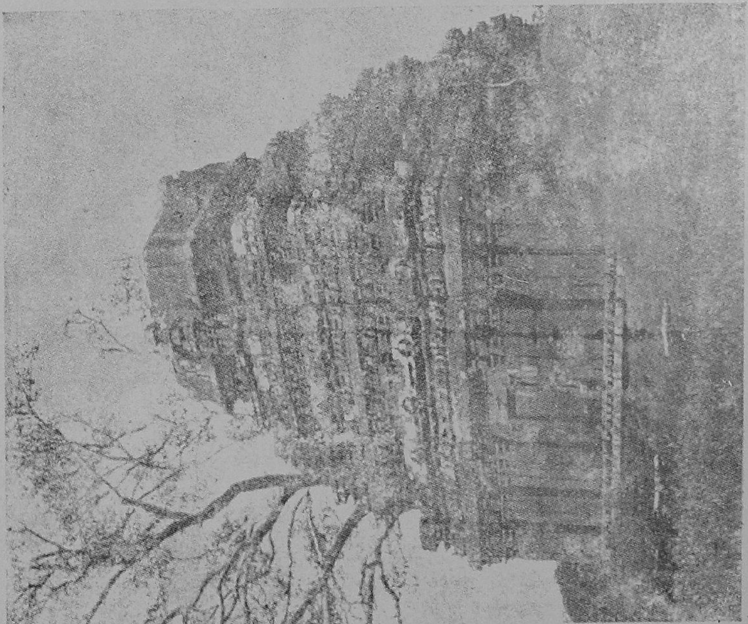
PLATE XVI.

(*a*) Large plain temple in field, Biccavolu, East Godāvarī district.

(*b*) Temple in field close to (*a*), Biccavolu, East Godāvarī district.



b



a

PLATE XVII.

Doorway of temple (Plate XVI *b*) showing Gaṅgā and Yamunā guarding it, Biccavolu, East Godāvarī district.

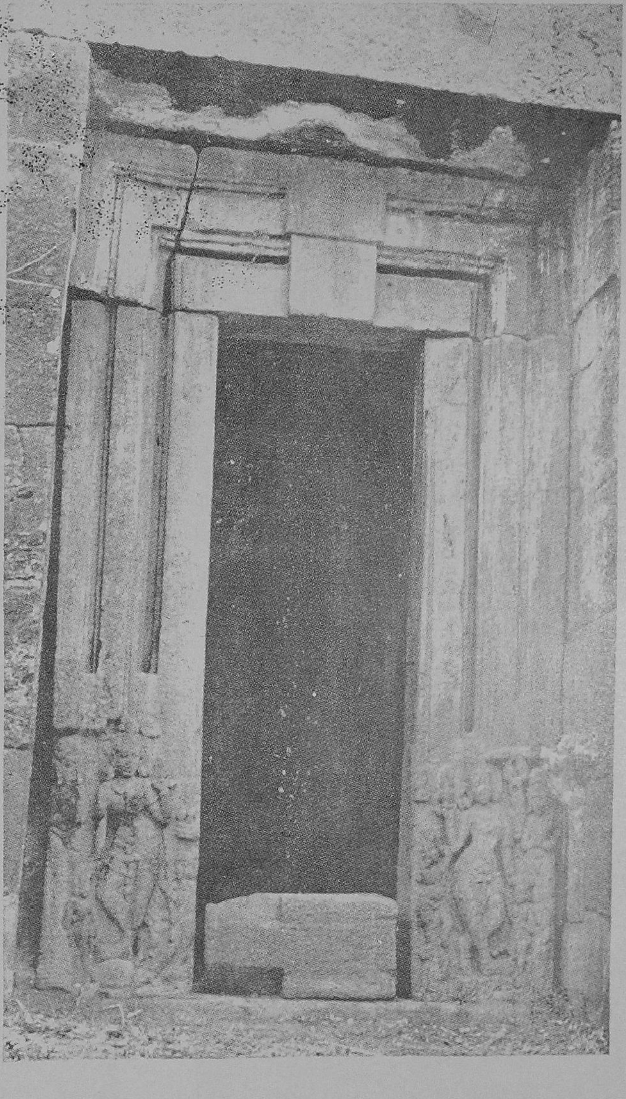


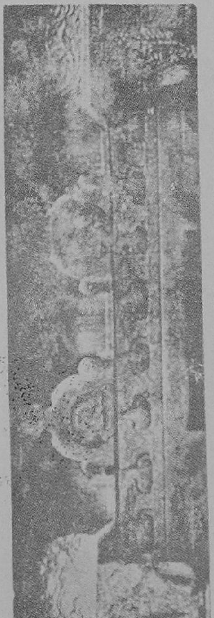
PLATE XVIII.

(*a*) Row of geese near the roof-line from *ratha*, Mahābalipuram, Chingleput district.

(*b*) Naṭarāja in niche and row of geese near roof-line of temple (XVIII *d*), Biccavolu, East Godāvarī district.

(*c*) Temple in field, Biccavolu, East Godāvarī district

c



a

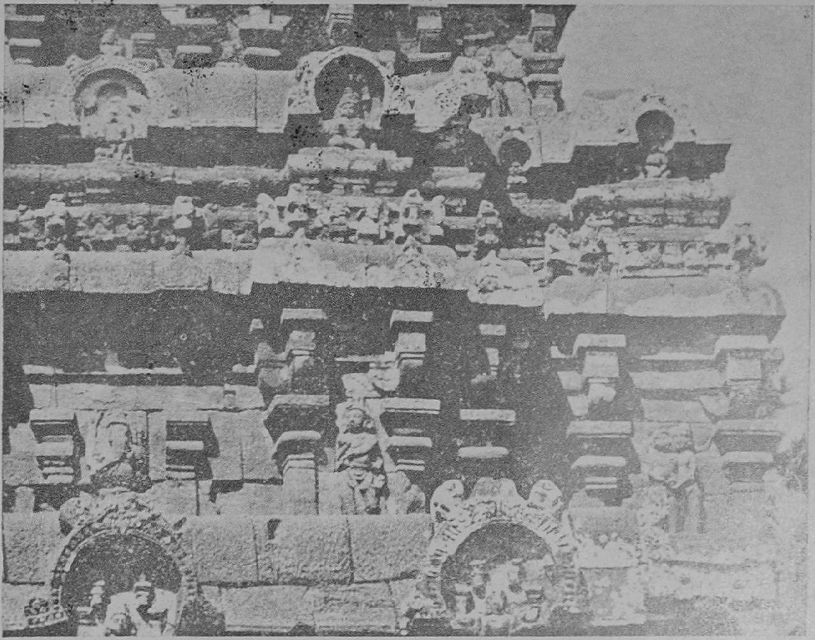
b

PLATE XIX.

(*a*) Detail of tiers of the *vimāna* with motifs like Gaṇeśa, *mithuna*, etc., from temple (XVIII c), Biccavolu, East Godāvarī district.

(*b*) Lakulīśa from the Śiva temple, Tiruvottiyūr near Madras, Chingleput district.

(*c*) Lakulīśa from temple (XVIII c), Biccavolu, East Godāvarī district.



a

b

c

PLATE XX.

Āliṅganachandraśekharamūrti in Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

PLATE XXI.

Gaṇeśa in Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

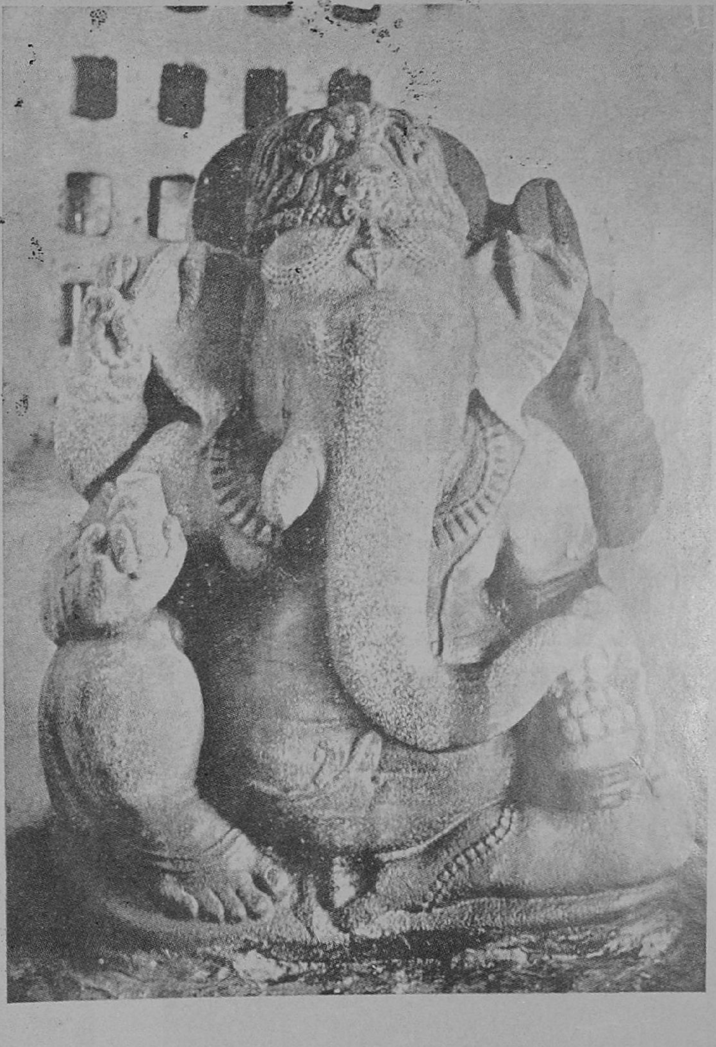


PLATE XXII.

(*a*) *Makara toraṇa* as niche top from the Kailāsanātha temple, Kāñchīpuram, Chingleput district.

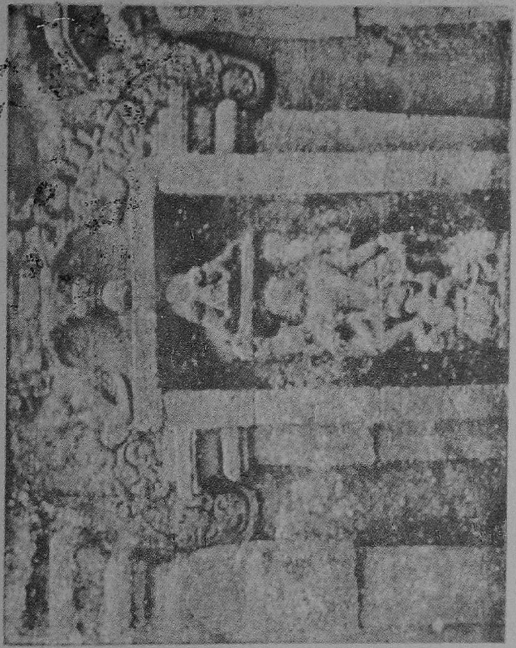
(*b*) Side view of Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*c*) Siddhārtha's renunciation from Amarāvatī, British Museum.

(*d*) Gajendramoksha, Deogarh, Jhānsi district, Uttar Pradesh.

(*e*) Mahishamardinī Durgā, Rājarāja temple, Biccavolu, East Godāvarī district.

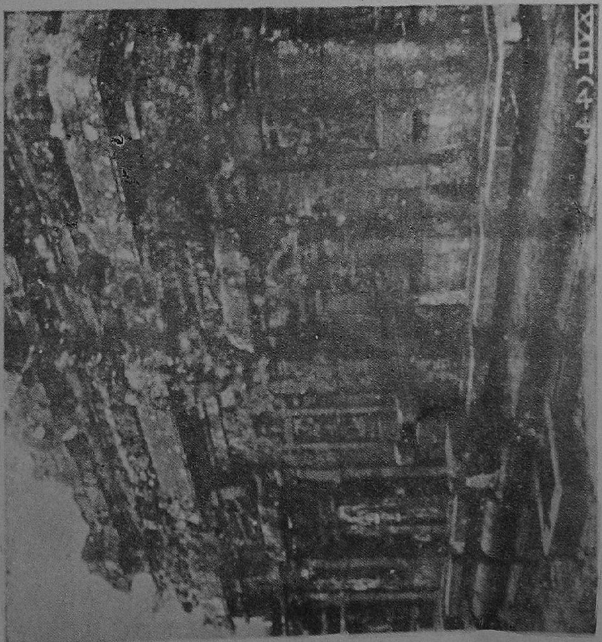
d



e

c

a



b

PLATE XXIII.

Surasundarī figure in *kūḍu* from a tier of *vimāna*, Goliṅgeśvara shrine, Biccavolu, East Godāvarī district.

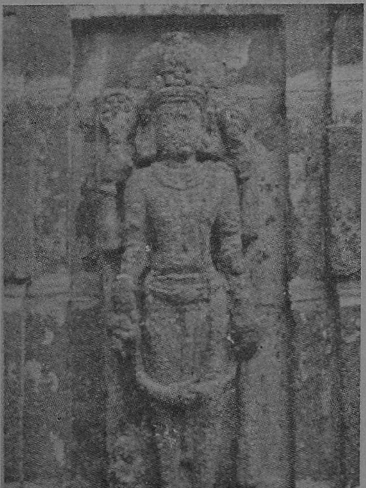
Gaṇeśa, Rājarāja temple, Biccavolu, East Godāvarī district.

Vishṇu, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

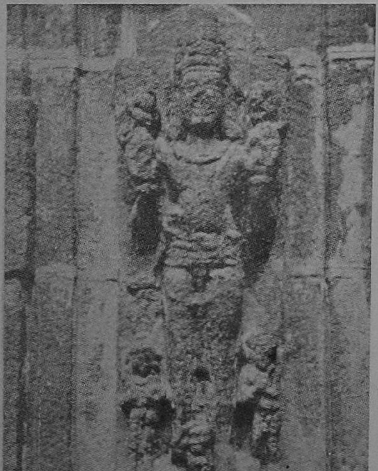
Sūrya with attendants, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

a

b



c



d

PLATE XXIV.

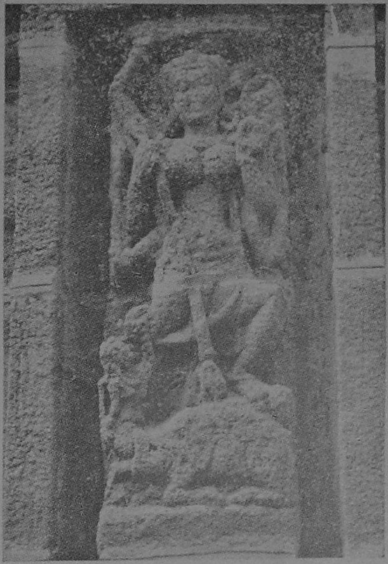
(*a*) Bhikshāṭana, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*b*) Mahishamardinī, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*c*) Chāmuṇḍā, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*d*) Gomaṭā, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

a



b

c

d

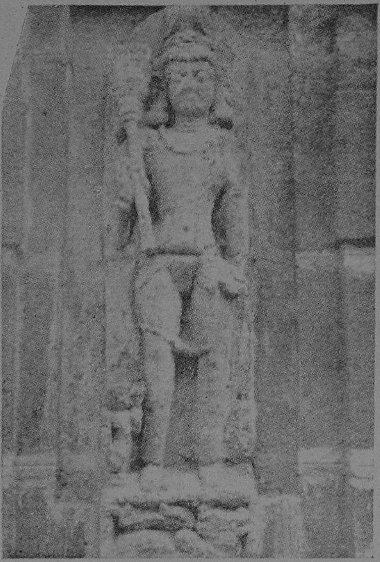
PLATE XXV.

(*a*) Kaṅkālamūrti with attendant, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*b*) Ardhanārīśvara, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*c*) Ekapādamūrti with attendants, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*d*) Vishṇu with devotee, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.



a

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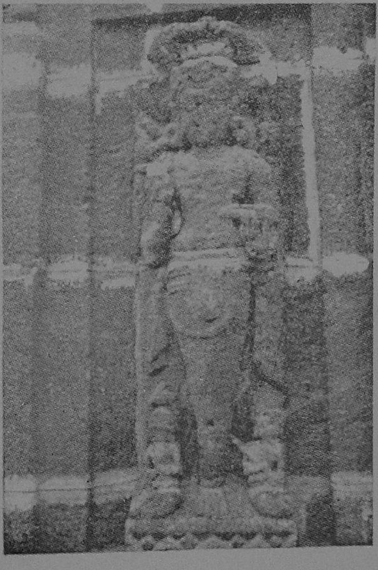

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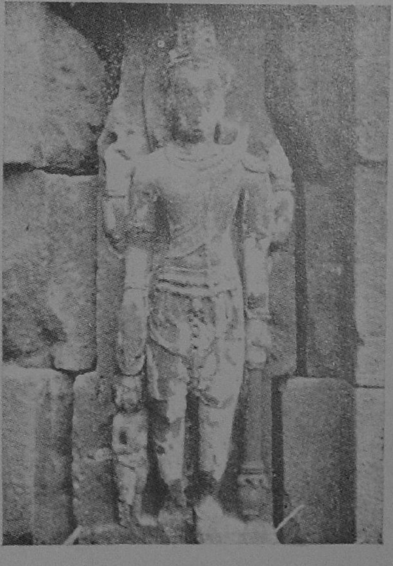
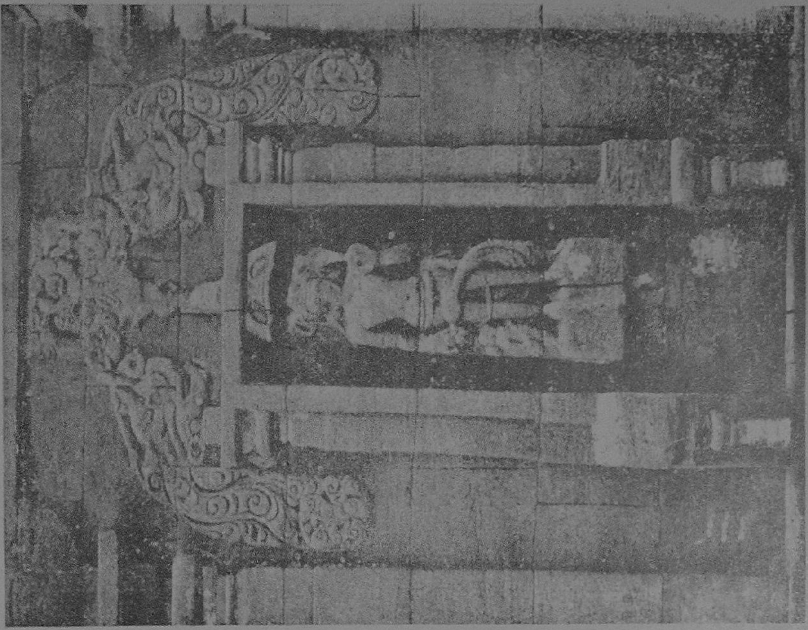


d

PLATE XXVI.

(*a*) Gaṅgā with attendants, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*b*) Skanda fondling peacock, Goliṅgeśvara temple, Biccavolu, East Godāvarī district.



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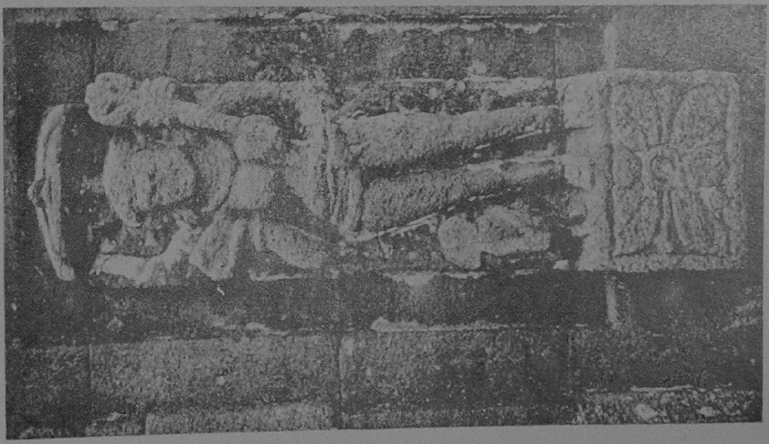


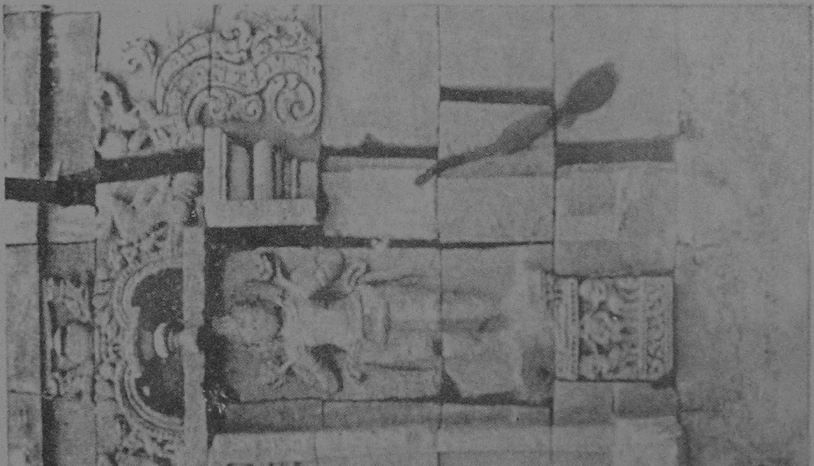
a

PLATE XXVII.

(*a*) Sūrya from temple in the field, Biccavolu, East Godāvarī district.

(*b*) Brahmā with attendants from temple in the field, Biccavolu, East Godāvarī district.

b

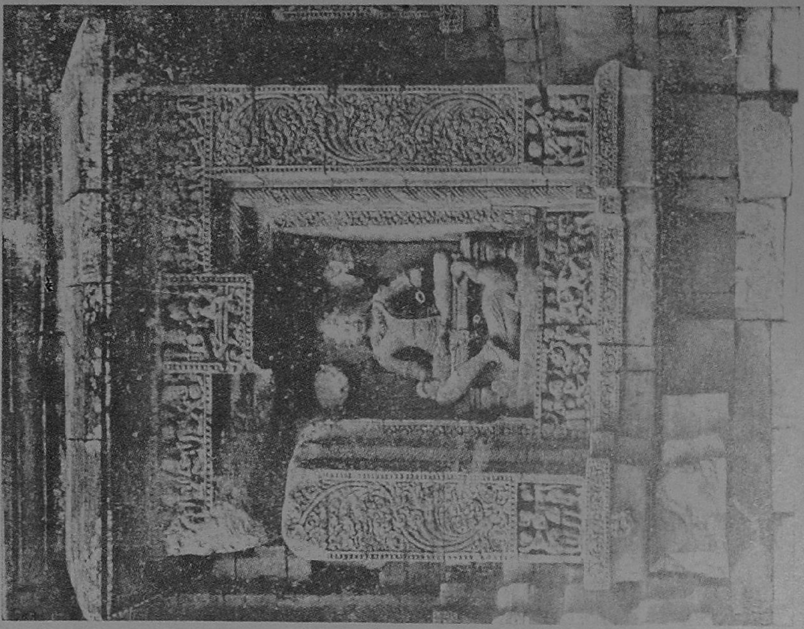


a

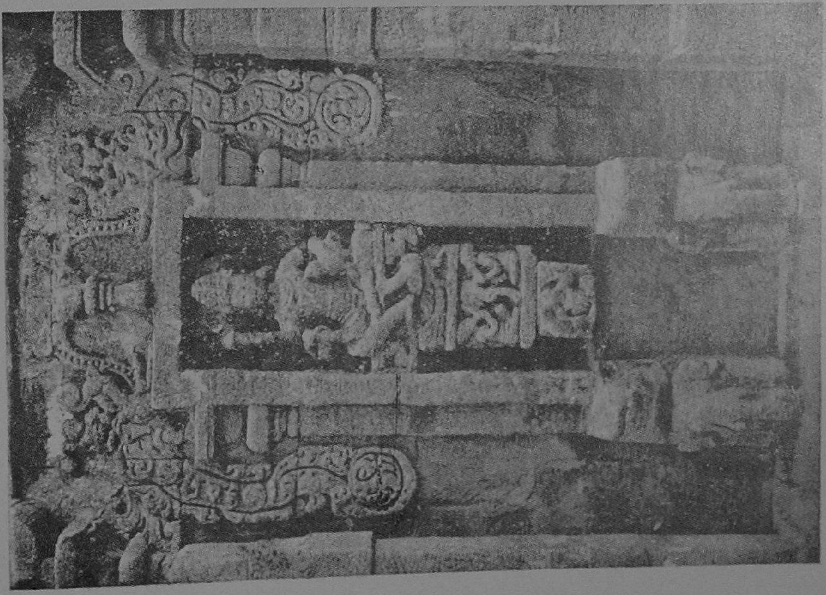
PLATE XXVIII.

(*a*) Skanda seated, Golingeśvara temple, Biccavolu, East Godāvarī district.

(*b*) Skanda seated, from Mukhalingam, Srīkākulam district.



b



a

PLATE XXIX.

(a) Chāmuṇḍā from Saptamātṛikā group in the courtyard of Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(b) Kaumārī of the Saptamātṛikā group in the courtyard of the Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

b

a

PLATE XXX.

(*a*) Vīrabhadra of the Saptamātṛikā group in the courtyard of Goliṅgeśvara temple, Biccavolu, East Godāvarī district.

(*b*) Naṭarāja, from Biccavolu, Madras Government Museum.

b

a

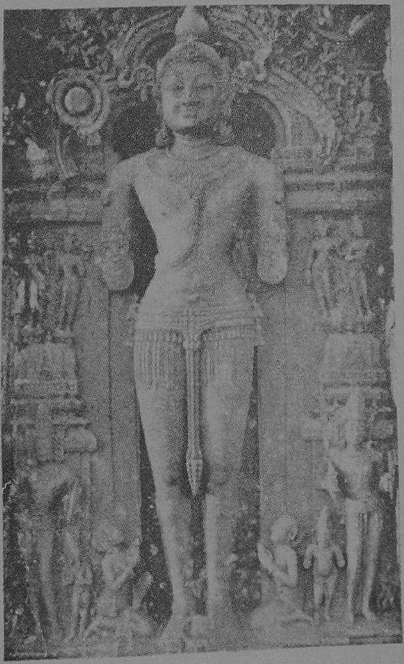
PLATE XXXI.

(*a*) Sēshaśāyi Vishṇu from Aihoḷe, Prince of Wales Museum of Western India, Bombay.

(*b*) Sūrya from Sun temple, Koṇārak, Purī district, Orissa.

(*c*) Vishnu, Mayūrbhañj, Orissa.

a



b

c

PLATE XXXII.

(*a*) Ekapādamūrti from Orissa, Indian Museum, Calcutta.

(*b*) Chāmuṇḍā from Bihar, Indian Museum, Calcutta.

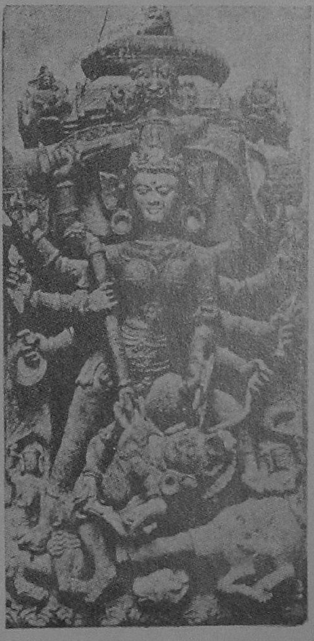
(*c*) Vṛshabhā from Suṭnā in Central India, Indian Museum, Calcutta.

(*d*) Mahishamardinī from Dulmi in Bengal, Indian Museum, Calcutta.

a

b

c

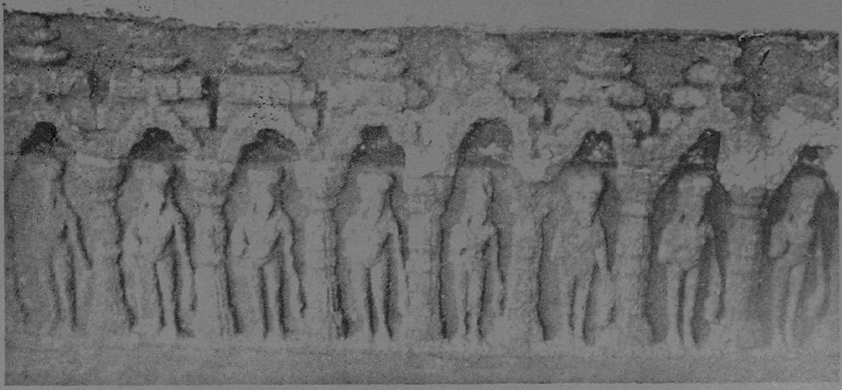


d

PLATE XXXIII.

(*a*) Panel showing Saptaṛishis and Arundhatī from Dākshārāma, East Godāvarī district.

(*b*) Miniature model of a temple in stone from Bhīmeśvara temple, Dākshārāma, East Godāvarī district.

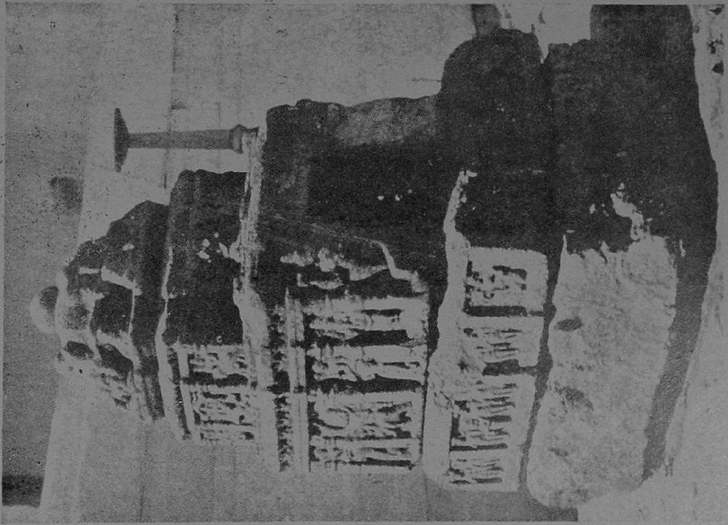


a

b

PLATE XXXIV.

(*a*) & (*b*) Two views of miniature model of temple in stone from the Bhīmeśvara temple in Bhīmavaram near Sāmalkot, East Godāvarī district.



b

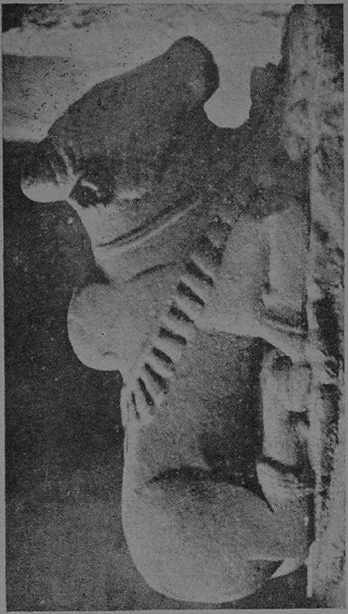
a

PLATE XXXV.

(*a*) Close up of pillar showing *kolāṭṭam* dance from Bhīmeśvara temple, Bhīmavaram, East Godāvari district.

(*b*) Eastern Chāḷukya bull from Gaṅgaikoṇḍachoḷapuram temple, Tiruchirappalli district.

(*c*) Nandi from the Bhimeśvara temple in Bhīmavaram, East Godāvarī district.



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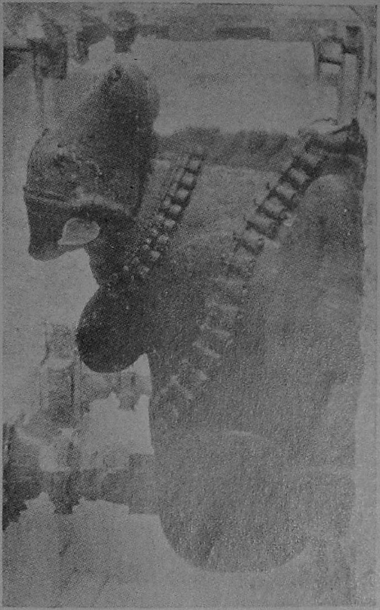

c

a